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# THE ART AMATEUR

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DEVOTED TO  
ART IN THE  
HOUSEHOLD  
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THE ART AMATEUR

JUNE, 1901

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NEW YORK AND LONDON.

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"THE SONG OF THE LARK." BY JULES BRETON, FROM THE ETCHING BY L. KRATKE

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## The Art Amateur

### THE NOTE-BOOK

#### SALES AT THE HOTEL DROUOT.

The Hartogh Library Brings In a Total of 64,324 Francs for the  
Three Days' Auction.—Impressionist Pictures.—Prices  
Realized in Room 1 Fairly Good, but Fine Works  
Went Lower Than Was Expected.

ALTHOUGH the modern pictures sold by M. Paul Chevallier recently in room 1 at the Hotel Drouot did not—at least some of them—fetch as much as I expected, the total product of the sale (184,000fr.) was fairly satisfactory. The best works in the sale, I was told, were not equal to some that the vendor, an amateur at Rouen, has in his collection.

No. 56, "La Route de Marly," the most important in the sale, was knocked down for 12,500fr. to M. Lehmann, the well-known banker. I was surprised, considering its quality and the admiration it excited among fervent impressionists, that it did not reach a higher price.

The principal buyers at the sale were: MM. Durand-Ruel, Bernheim, Montaignac, Hesse, Vian and Tavernier, Baron de Saint-Joaquin, Meyenbach, Petit, Meier, Berend, Aude and Foinard.

WORKS BY DELATTRE.		Fr.
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1. Toueurs sur la Seine à Rouen.....	1,000	
2. Le Pont de Pierre à Rouen.....	380	
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6. Le Pont aux Anglais.....	500	
7. Le Pont-de-l'Arche.....	380	
8. Sur la Seine, en aval de Rouen.....	405	
9. Peupliers au Vaudreuil.....	380	
BY CH. FRECHON.		
10. L'Abreuvoir du Pré-aux-Loups, Rouen....	400	
11. Sous-bois en Automne.....	270	
12. Pommiers et Glycines en Fleurs.....	360	
BY GUHLAUMIN.		
13. Le Pont d'Austerlitz (St. Joachim).....	1,350	
14. Le Jardin Maraicher (Bernheim).....	1,275	
15. Quai de la Gare, le soir (St. Joachim).....	1,400	
16. Pontgibaud: Août, 95 (Bernheim).....	3,600	
17. Vallée de Chevreuse (Bernheim).....	1,550	
BY BLANCHE HOSCHÉDE.		
18. Les Peupliers (Durand-Ruel).....	360	
19. Une Route près de Giverny.....	220	
20. Peupliers au bord de l'Epte.....	560	
BY A. LÉBOURG.		
21. La Seine à Paris.....	1,650	
22. Le Canal et le Clocher d'Harfleur.....	1,550	
23. La Route de Pont du Château: effet de neige.	1,150	
24. Effet de Soleil sur la Neige.....	1,400	
25. La Seine à Rouen, en hiver.....	1,250	
BY G. LOISEAU.		
26. Premiers Jours de Printemps.....	820	
27. La Neige à Mortain (Manche).....	600	
28. Les Meules.....	1,020	
BY MAUFRA.		
29. Bords d'Etang.....	180	
30. Falaises au Soleil Couchant.....	700	
BY CLAUDE MONET.		
31. Trois-Mâts Goëlette sur la Seine (Bernheim)	5,450	
32. Paysage d'Automne (Bernheim).....	4,050	
33. Le Phare de l'Hospice et la Côte-de-Grâce, à Honfleur (Bernheim).....	6,050	
34. Le Seine à Marly, le soir (Foinard).....	3,800	
35. Entrée du Port de Goulphar, Belle-Isle (Bernheim)	6,650	

BY HENRY MORET.

38. La Neige.....	330
39. Ile de Groix.....	550
40. La Côte Sauvage, à Groix.....	850

BY PISSARRO.

41. Le Port de Rouen (Mancini).....	6,900
42. Le Boulevard Montmartre: après la pluie (Berend)	8,500

BY A. RENOIR.

43. Le Quai Malaquais (Viau).....	6,000
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BY SISLEY.

44. Le Canal du Loing (Durand-Ruel).....	3,700
45. Promenade des Marronniers, à Saint-Cloud (Petit)	6,000
46. Grosses Eaux (Bernheim).....	2,450
47. L'Hiver à Moret (Montagnac).....	6,680
48. L'Abreuvoir de Marly (Hoentschel).....	6,600
49. En Aval du Pont de Moret (Durand-Ruel)...	5,400
50. Entrée de Village (Bernheim).....	7,050
51. Le Canal de Bristol (Aude).....	2,400
52. Moulins de Moret: effet du matin (Bernheim)	8,500
53. Ladies' Cove: côté Ouest (Aude).....	2,200
54. Un Lavoir sur le Loing (Bernheim).....	5,950
55. Temps de Neige à Veneux-Nadon (Camondo)	6,000
56. La Route de Marly (Lehmann).....	12,300
57. Meules de Paille: effet du matin (Berend)...	7,600
58. La Chaumière Abandonnée (Bernheim)....	6,300
59. Un Coin de Prairie en Normandie (Berend).	8,300

BY TOULOUSE-LAUTREC.

60. En Meublé (Bernheim).....	3,000
61. La Pierreuse (Meier Graef).....	2,100
62. A sa Toilette (Mme. Benard).....	4,000
63. Gens Chics (Bernheim).....	1,860

BY P. VOGLER.

64. La Neige sur les Quais, à Paris (Meyrsbach)	510
65. Une Rue de la Butte, à Paris (Meyrsbach)...	800

The prices paid for the pictures by Toulouse-Lautrec constituted one of the interesting features in the sale. Mme. Benard, a dealer in works of art, paid 4,000fr. for the best of them.

THE HARTOGH LIBRARY.

The sale of the library of M. Louis Hartogh was brought to a close yesterday. The proceeds amounted to 64,324fr. M. Durel, the expert, told me that his estimate was 51,500fr. Nevertheless, Mr. Hartogh had formed the collection too recently not to lose money by it, the more so as he did not hesitate to pay high prices for books that he fancied. The following were the best works sold on the first day:

No. 202, "Contes Choisis," by Alphonse Daudet, with seven etchings by Burnand, Paris, 1883, an 8vo volume bound in red morocco by Marius Michel, one of twenty copies on Whatman paper, with forty-one water-colors and drawings, sold for 1,050fr.

No. 319, "Mlle. de Maupin," by Théophile Gautier, Paris, Conquet, 1883, in three large 8vo volumes, bound in green morocco by Mercier, on Japanese paper, with four etchings, 1,925fr.

No. 348, "Scènes de la Vie privée des Animaux," Paris, 1842, two large 8vo volumes with figures on China paper, in original binding, 326fr.

No. 283, a copy of Flaubert's "Salammbô," with illustrations by Rochegrosse, Paris, 1900, two quarto volumes on Japanese paper with three states of etchings, 253fr.; No. 261, "La Dame aux Camélias," 1872, on China paper, with autograph letter by the author, 51fr.; No. 258, "Théâtre complet de Dumas fils," Paris, Lévy, 1868-1892, 810fr.; this was one of fifteen copies on China paper with envoi by the author, bound by Canape.

No. 256, "Les Trois Mousquetaires," Paris, 1894, two quarto volumes on China paper, bound by Chambolle



## The Art Amateur

Duru, 1,285fr. A complete set of plays by the same author, bound by Canape, in ten volumes, fetched 521fr.

Other prices were: No. 385, "Une Nuit de Cléopâtre," by Théophile Gautier, illustrated by Avril, Paris, 1894, on vellum paper, bound by Marius Michel, 385fr.; No. 345, "Paysages Parisiens," by Emile Goudeau, Paris, 1892, handsomely bound, 505fr.; No. 353, "L'Abbé Constantin," by Ludovic Halévy, illustrated by Madeleine Lemaire, 1887, a quarto volume on Japanese paper, bound by Mercier, 580fr.; No. 366, "Mémoires du Comte de Grammont," by Hamilton, illustrated by Delort, Paris, Conquet, 1888, bound by Marius Michel, 291fr.; No. 374, "Les Trophées," by J. M. de Heredia, Paris, Lemerre, on Whatman paper, bound by Chambolle Duru, 337fr.

First editions of the works of Anatole France are the books most in demand at the present moment. Up to recently the taste of book buyers ran on editions of Daudet and Bourget; but at this sale they fell considerably in price, and Anatole France had all the success. No. 292, "Le Crime de Sylvestre Bonnard," Paris, Calmann Lévy, 1881, an ordinary 3fr. 50c. edition, half-bound, sold for 219fr. Other copies of books by the same author sold from 15fr. and 20fr. up to 70fr.

### WORKS OF ART AND FURNITURE.

In Rooms 9 and 10 combined there was an interesting exhibition, partly composed of curiosities, such as antique porcelain, fans, boxes, and fancy cases; there were also some tapestries, and a set of furniture composed of six armchairs and two chairs with medallion backs, in carved wood, painted gray, and signed H. Jacob, cabinetmaker to the corporation in 1779. They are covered with Louis XVI. Beauvais tapestry, representing garlands of flowers and musical instruments. These chairs were in the Bryas sale at the Petit Gallery three years ago.

I should also mention a three-leaved screen in Louis XV. Beauvais white-ground tapestry, which appeared to me to be of fine quality.

The best specimens of Sèvres porcelain were: A cup and saucer in Dubarry pink, with flowers in borders, dated 1757; No. 30, a blue ground pâte-tendre cup, dated 1753; a pretty "tête-à-tête" service, with birds on a blue ground, dated 1762; a charming cup, with medallions and flowers, by Thevenet aîné, dated 1767; there were also many other very pretty pieces.

In another glass case there were some good porcelain groups and figurines, in old Dresden, some scent jars of old Chelsea, and a curious old Vienna figurine, representing a person in Italian opera costume.

There were some fine specimens of china, and many other interesting art curiosities, among them a jade teapot and lid flattened in shape and pure white, cups of white pink and amethyst rock crystal; an Oriental scent burner, with perforated lid of lapis lazuli, etc.

There were also about fifteen Louis XV. and Louis XVI. fans, and some old Dresden china boxes and engine-turned gold and enameled boxes, hall-marked, about the middle of the eighteenth century.

An interesting specimen is a white marble bust of Baron de Marivetz, who was guillotined on February 25, 1794, by Francin, dated 1793. I also noticed a Louis XV. cartel clock of chased and gilt bronze.

There were two pretty pieces of eighteenth-century tapestry, with designs illustrating the history of Telemachus. I believe them to be of Brussels manufacture.

### FROM CHATEAU DE LA POISSONNIÈRE.

In Room 11 there was a collection of works of art and furniture that came from the Château de la Poissonnière, near Vendôme, where Pierre de Ronsart, the famous poet, was born in 1524.

The collection is not a very important one, and the objects in it are far from being of the period of Ronsart, being almost entirely modern. But I noticed a pair of three-light Louis XVI. candelabra in chased and gilt

bronze, ornamented with laurel leaves and foliage; also two small Louis XVI. candlesticks, each ornamented with cupids supporting a tulip on a stalk.

Among the furniture there was a handsome Louis XV. commode, bearing the trademark of P. C. Tevene, cabinetmaker. It is pleasing in form, stands on high curved legs, and is inlaid with lozenge patterns in violet-wood, and ornamented with gilt bronze. A small round Louis XV. table in inlaid wood is also very good.

There were some pictures of little value, but among them there was a water-color by Ziem, representing ships near Venice, and there was some drawings by Gavarni, also a portrait of Georges Sand, by Couture.

### EASTERN CURIOSITIES.

In Room 8 there was an exhibition of Japanese prints, Indo-Persian miniatures, and kakemonos. In the same collection there was a small piece of inlaid walnut furniture of the Louis XIII. period, also some Oriental weapons. The collection was formed by M. Tillot.

There was to be an exhibition of furniture in Room 3, and one of pictures and ancient drawings in Room 7.

For the above interesting account we are indebted to the European edition of the *New York Herald*.

THE two full-page studies of the nude given in the present issue of *THE ART AMATEUR* should prove exceedingly valuable to the artist and illustrator, coming as they do from the pencil of one of the greatest of our foreign artists, Jean Léon Gérôme. The study showing a full-length back view of a female figure was drawn especially for *THE ART AMATEUR* by M. Gérôme. The student should note well the admirable pose of the figure, and how gracefully the veil is held in the hands. "The Bath" is a strikingly beautiful pose and original composition.

THE feeling has been very strong among our artists that it was high time this nation should have a National Gallery of its own, and several prominent American artists residing in London and Paris got together a couple of years ago to devise ways and means for accomplishing the desired end. After the preliminaries were gone through a committee was formed of the following notable artists: Messrs. Whistler, Sargent, La Farge, Chase, Deiman, Melchers, Fisher, Alexander, Hitchcock, Macmonnies, Pennell, Dannat, Howard, and St. Gaudens, and after going thoroughly into the subject it was decided to send one of their number, Mr. Howard, to Washington to interest the government in the scheme. What Mr. Howard has accomplished will be best given in his own words:

"I have had an interview with Secretary Hay," said Mr. Howard, "and he has promised that when we put our completed plan before him he will bring the matter before the President. Mr. Hay said he had no doubt that the President would, in his message to Congress, make a recommendation in our behalf. We may not need financial assistance from the government, for we shall endeavor to erect the building and secure the pictures by subscription. We believe that such an institution should be established in Washington. It is likely that the permanent collection will consist of paintings by deceased artists, so that the contemporary artists can hardly be said to have an axe to grind.

"The National Gallery would not, I need hardly say, conflict with any of the existing art institutions, but would really be an aid to them. As to the selection of Washington as its site, there can be little difference of opinion. New York has its Metropolitan Museum, its Academy, its American Artists' Societies, and other art organizations. Chicago and the other large cities have their societies and galleries, too.

"It is fitting, too, that a National Gallery should be where the seat of government is. I feel very much encouraged by my visit and in my talks with officials and

## The Art Amateur

fellow artists. A lay committee, including many men prominent in public life, will soon be appointed. I hope to visit many of the foreign national art galleries during the next few months, and next winter I shall return to this country."

This is all very good, Mr. Howard, but we can not agree to a National Gallery being housed anywhere but in New York. However, we shall have more to say on this subject later on.

THE American Museum of Natural History has received a collection of Indian relics and prehistoric anthropological specimens. The generous donor of this unique collection of 23,000 specimens is Mr. Ander E. Douglass, who has spent twenty years in the work of getting them together. The lover of the weed will find infinite delight in the collection of pipes; there are no less than 375 varieties. A number of them are beautifully carved. There are gold ornaments from South America and a series of Aztec stamps and seals which will interest the stamp collector. The arrow-heads and spear-heads together number more than 10,000 specimens. There is a fine lot of banner stones, jade ornaments, gorgets, and other treasures too numerous to mention. The Museum is to be congratulated on this valuable addition to its collection.

MR. HENRY W. RANGER is to be honored by having a special exhibition of his work in the London Gallery of Messrs. Arthur Tooth & Sons. Outside of Mr. Sargent and Mr. Abbey this will be the first special exhibition of the work of an American artist which has been given in London for some years.

THE Sculpture Society and the Mural Painters held their fourth annual banquet at the National Arts Club recently. The dinner took place in the large galleries, which were charmingly decorated for the occasion, and presided over by Mr. J. Q. A. Ward and Mr. John La Farge. Mr. Coler made a speech in which he discussed the museums of New York, the embellishment of the city, the late example of the Naval Arch at Madison Square, and he warned his hearers that they should look at the good side as well as the bad, and not condemn the building because there were rats in the cellar. He was especially satirical about so-called reformers who had a great deal to say but did nothing to improve the city.

THE Secretary of the Arts Club, Charles de Kay, when called on to speak, proceeded to show that the two art societies enjoying the hospitality of the club, viz.: the Sculpture Society, which at its foundation insisted on a membership of laymen as well as professionals, and the mural painters, a later creation, which followed the same policy, were in one sense the germs of the National Arts Club. This has widened the same plan, so as to admit women and a large non-resident membership and turned its surplus energies to the neglected field of the arts and crafts, while supporting all movements in the fine arts. He spoke of the club's efforts to build up the more specialized art societies and its systems of having in each large city of the Union a leading club as a friend and ally, and of the policy of extending this idea to Europe, a beginning having been made in London. He spoke of the advantage to members of having connections in the large cities of Europe and America with a club or society of kindred tastes. Touching on the old weakness of American architecture, sculpture, and painting, because, as arts, hitherto they have been exotics and brought in from abroad, he pleaded for the industrial arts as having their roots in the people and making for originality, asking if it were not time to try by means of the arts and crafts to foster native talent. He spoke of the need in New York of an Arts and Crafts Institute which might educate the pupils of the public schools who show the greatest apti-

tude in the manual training classes, and called attention to the efforts made in Europe to help on the most ingenious minds among the artist-artisans in the interest of national manufactures.

FROM the income of the Chantrey Fund the Royal Academy has bought "The Flower Girl," by J. J. Shannon, the American painter, domiciled in London; "Within Sound of the Sea," a Normandy peasant girl, by Lionel Smith; "Morning," by Arnesby Brown; "Val d'Arno," by Ridley Corbet, and "Ali Baba and the Forty Thieves," by Albert Goodwin. The valley of the Arno is shown by Mr. Corbet at nightfall, as one sees it from a terraced walk across a long, low wall. A single figure is gazing out toward the blue hills, behind which the red of sunset lingers. Concerning Shannon's "Flower Girl," one critic is warm in praise of contrasted treatment of light and shade in it, and says that for sheer cleverness it is probably unequaled in the exhibition. "Some of Mr. Shannon's portraits," he remarks, "are very obviously mannerized (sic), but this small picture is frank, sincere, and very fine in sentiment."

LIBRARY rules ordinarily forbid the removal of valuable books and engravings from the premises, so that there is trouble in obtaining photographic copies of pictures or plates, the introduction of artificial light, or even of a camera being commonly prohibited. A method of getting over this difficulty, says the *Saturday Evening Post*, which has been tried recently with success, is to coat a piece of cardboard with a phosphorescent substance, and, after sufficient exposure to the sun, place it at the back of the picture to be reproduced. Then (supposing that the picture is in a book) a dry plate is put against the face of it, and the volume is closed. This can be managed very easily by manipulating the dry plate under a cloth that covers the book.

The dry plate is allowed to remain from eighteen to sixty minutes, according to the nature and thickness of the paper. Then it is withdrawn, under the cloth as before, and put into a dark box for subsequent development. It is stated by the inventor of this process that, if films are used instead of dry plates, a large number of copies of different engravings in the same book may be made at the same time.

MR. MORRIS PHILLIPS, the former editor of the New York *Home Journal*, who has written a great deal on art, both at home and abroad, sails for Europe on Saturday, July 6, going direct to Norway, then to Sweden and Denmark. In Copenhagen Mr. Phillips will make a special study of Thorwaldsen's works, which are exhibited in the Thorwaldsen Museum, and these he will describe in detail, with pictures, for a popular American magazine.

MR. ALEXANDER BLUMENSTIEL, the distinguished lawyer, who has pictures in his present residence, 108 East Seventy-ninth street, New York, valued at \$200,000, owns a lot 25 x 100 feet on Fifth avenue at Ninety-sixth street, and on this he is planning to build a five-story house the full size of the lot, with a gallery on top. The gallery will be one of the features of upper Fifth avenue.

THOSE of us who know the fine marble bust of Mr. Chauncey Depew in the Lotus Club, New York, and the marble lion on the monument to Dr. J. C. Ayer in the Lowell Cemetery at Boston, will be grieved to hear that the talented sculptor, Mr. A. Bruce-Joy, has just sustained a serious loss by the destruction by fire of his studio at his country residence, Chase Lodge, near Haslemere, Surrey. Mr. Bruce-Joy has twice visited America. During his sojourns here he held exhibitions of his works at New York, Boston, Philadelphia, and Washington.



**SOME OF THE GROUPS  
AT THE  
PAN-AMERICAN EXPOSITION**



THE ROYAL ACADEMY, LONDON

THE first academy which was connected with the Arts in England was that known as the Museum Minervæ, established by Charles I. in 1636, but which only continued for about five years. In 1662 John Evelyn drew up the plan for an academy for the encouragement of Art, but this was not carried out; and the next attempt at an academy was a private one, established in 1711, by Sir Godfrey Kneller. After this, in 1724, Sir James Thornhill, then historical painter to George I., having fruitlessly laid before the Government a scheme for the formation of a Royal Academy of Arts, opened a drawing academy at his own house in James street, Covent Garden, which was resorted to by all the artists of the period. At Thornhill's death, this academy was carried on by Hogarth and others in Peter's Court, St. Martin's Lane. In 1755 a pamphlet appeared, entitled "Essay on the Necessity of a Royal Academy," which was followed by another on the same subject, with an abstract of a proposed Royal Charter, which was readily advocated by the Society of Dilettanti, who had already unsuccessfully attempted to found an academy.

The first public exhibition of the works of British Artists was held at the rooms of the Society of Arts, in the Strand, opposite Beaufort's Buildings, on the 21st of April, 1760. Annual exhibitions were the result. In 1768, in consequence of disagreement among the Incorporated Society of Artists, some of its best members seceded, and memorialized the king, George III., for his patronage and protection for a "Society for promoting the Arts of Design." On the 10th of December of the same year a plan of the proposed Academy was signed by the king, and thus was founded "The Royal Academy of Arts in London, for the purpose of Cultivating and Improving the Arts of Painting, Sculpture, and Architecture." The number of Royal Academicians was at first thirty-four, but was five years afterward increased to forty, the present number. The original Academicians were as follows:

President, Sir Joshua Reynolds; professors: painting, Ed. Penny; architecture, Thos. Sandby; perspective, Sam. Wale; anatomy, Dr. W. Hunter; painters, historical, Benj. West, F. Bartolozzi, G. B. Cipriani, M. A. A. C. Kauffman, F. Hayman; portrait, F. Cotes, J. Meyer, M. Chamberlin, P. Toms, N. Hone, F. M. Newton, M. Dance; landscape, etc., G. Barrett, C. Catton, P. Sandby, J. Richards, D. Serres, R. Wilson, T. Gainsborough, F. Zuccarelli, J. Baker, and M. Moser; architects, Sir W. Chambers, J. Gwynn, and G. Dance; sculptors, W. Tyler, J. Wilton, G. M. Moser, R. Yeo, and A. Carlini.

On the 2d of January, 1769, Sir Joshua Reynolds delivered his first address, on the occasion of the opening of the schools for instructing students, which comprised the study of the antique and of the living model. These were then situated in some large chambers in Pall Mall, adjacent to Old Carlton House. The first exhibition of the Royal Academy was opened to the public on the 26th of April, 1769, and remained open until the 27th of May. Of the 136 works exhibited on that occasion, seventy-nine were contributed by members and fifty-seven by others. This first exhibition was very successful in every way. In 1770, sixteen associate and five associate engravers were added to the Academy, these numbers being shortly afterward augmented to twenty and six respectively. The office of Librarian was instituted in the same year in the person of Francis Hayman, R.A., at a salary of £50 per annum; and this year also Dr. Johnson and Oliver Goldsmith were elected honorary members, as Professors of Ancient Literature and Ancient History.

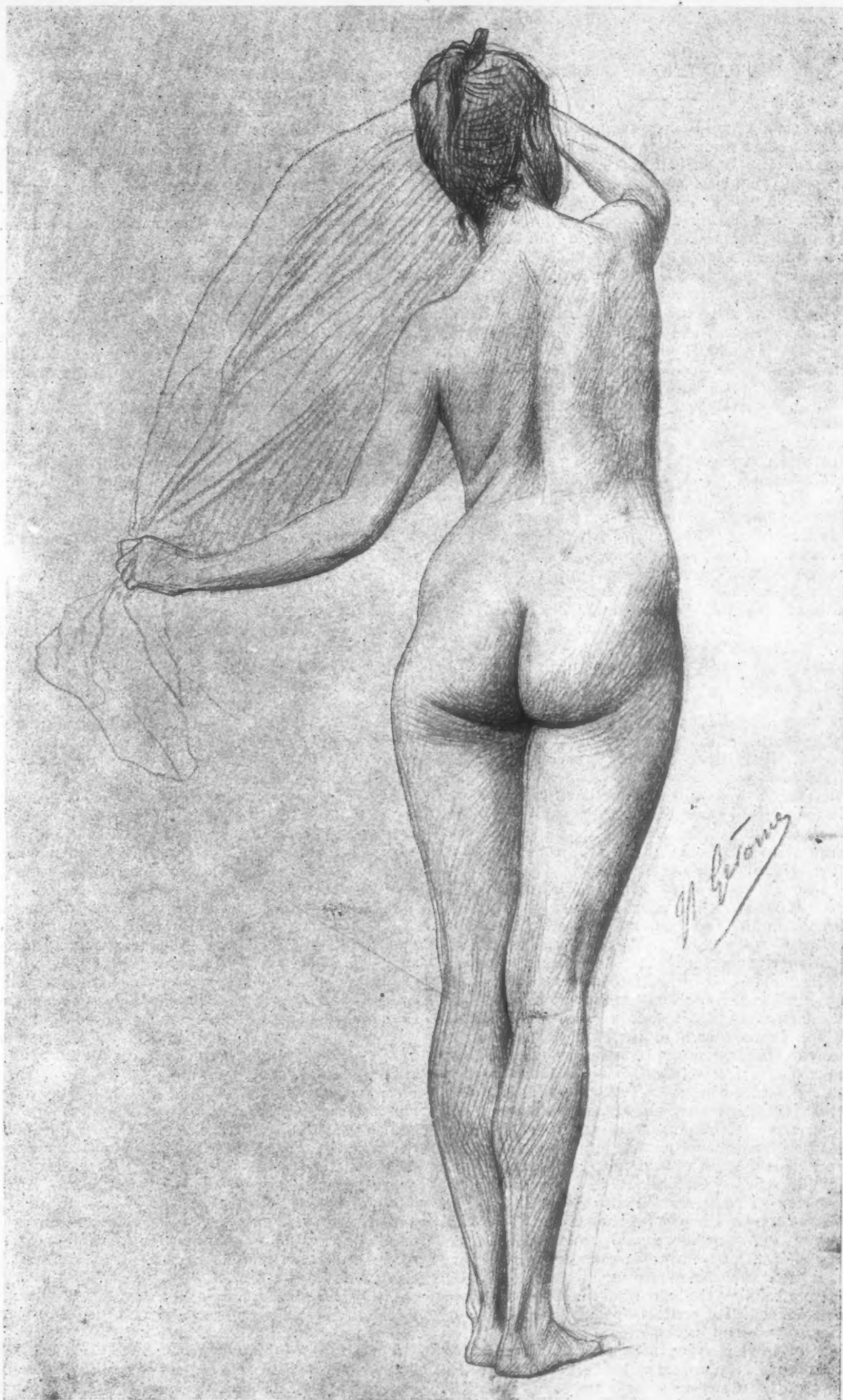
Early in 1771 the king, who took a very great interest in the Academy, directed that it should have the use of apartments in his palace at Somerset House, and when the new building was completed for Government offices he gave up part of it for the use of the Academy. The

first of the annual dinners, which have now become such an event in the artistic world, took place on April 23, 1771, Sir Joshua being in the chair. In this year, also, the "Traveling Studentship" was instituted. Sir Joshua delivered his last address on the 10th of December, 1790, and died on the 23d of February, 1792. The next president was Benjamin West, who reigned over the academy until 1820, and during whose presidentship many renowned artists were elected Academicians. He was succeeded by Sir Thomas Lawrence, who died in 1830. During Sir Martin Archer Shee's presidentship, which lasted until 1850, a change was made in the location of the Academy, for, on the completion of the National Gallery in Trafalgar Square in 1836, the Royal Academy obtained apartments there, and left their old ones at Somerset House. Shee was succeeded in 1851 by Sir Charles L. Eastlake, who died in 1856, and was succeeded in the presidential chair by Sir Francis Grant. The Academy changed its abode once more in 1870, when it removed to its present quarters at Burlington House. On the death of Sir Francis Grant, in 1878, the office of president was unanimously conferred upon Mr. Frederick Leighton, R.A., who received the honor of knighthood from Her Majesty upon his appointment. Sir Frederick died in 1899 and was succeeded by Sir Edward Poynter.

THE symbolists of Paris have had their day, but the band of eccentrics always reforms under some other name. This year we have the Collè d'Esthétique Moderne, which holds a first exhibition in the studio of M. Milcendeau. Exhibitors are young painters who find Degas slow, and Besnard a Philistine, and Monet a frump.

It is told of Turner that he did not consider his labors over when he had sent in his pictures to the exhibitions; he would wait till the hangers had done their work, and then on the varnishing day would, by a few magical touches, so alter the tone of his work that all the neighboring canvases looked like foils carefully arranged to set off this one particular picture in the whole room. "He has been here and fired off a gun," said Constable on one occasion, when he found that the introduction at the last moment of a piece of scarlet about the size of a shilling into a gray seapiece of Turner's had completely killed the color of his own picture, which represented a pageant of boats at the opening of Waterloo Bridge. On the opposite wall there hung in that same exhibition a picture of "Shadrach, Meshach, and Abednego in the Fiery Furnace." Cooper, who was present, said to Constable, "A coal has bounced across the room from Jones's picture and set fire to Turner's sea."

THE grandfather of the French painter, Horace Vernet, was once employed to paint a landscape with a cave and St. Jerome in it. He accordingly painted the landscape, with the saint at the entrance of the cave. When he delivered the picture, the purchaser, who understood nothing of perspective, said: "The landscape and the cave are well made; but the saint is not in the cave." "I understand you, sir," replied Vernet, "I will alter it." He therefore took the painting and made the shade darker, so that St. Jerome seemed to sit farther in. The purchaser took the painting; but it again appeared to him that the figure was not in the cave. Vernet then obliterated the figure and gave the painting to the purchaser, who now at last seemed perfectly satisfied. Whenever he saw strangers to whom he showed the picture he said: "Here you have a work by Vernet, with St. Jerome in the cave. 'But we can not see the saint,' the visitors would reply. 'Excuse me, gentlemen,' the possessor would answer; 'he is there, for I have seen him standing at the entrance, and afterward farther back, and I am therefore quite sure that he is in it.'"



A STUDY OF THE NUDE. LEAD-PENCIL DRAWING BY JEAN LÉON GÉRÔME  
DRAWN ESPECIALLY FOR "THE ART AMATEUR"



## *The Art Amateur*

### THE PAINTING OF A HEAD

How to paint a head is always a puzzle to the beginner in portraiture and studies showing the various stages of development being so difficult to obtain, we have decided, in response to numerous appeals, to republish the charming head by Frank Fowler which we gave some years ago. In copying it, the method employed in its painting may be strictly followed. The study, as will be seen, is given in different stages, which may be called, for convenience, the second, third and final paintings.

The first stage, not reproduced, consists, of course, in making a careful drawing in charcoal, blocking in the form of the shadows; and being sure that the features are correctly placed and firmly defined. As this first state is that in which corrections are most easily made, the drawing-in of the head should be done with much deliberation. The student almost invariably finds that in his haste to go on to the attractions of color he has hurried his preliminary drawing; or at least has begun to paint before the head is in its proper proportions or before the features are in their true position. He finds, perhaps, that one eye is higher than the other in its relation to the line of the nose and mouth, or that the mass of the head is too broad for its length or too long for its width. These are discouraging defects to discover when the whole is laid in with color; but they may be readily corrected while it is still in charcoal.

The head once well drawn, it may be "fixed" by spraying it with "fixative" in the same way as charcoal and crayon drawings are treated. This prepares it for the second stage, as shown in Fig. 1 on the color plate.

This is a period of the work that is very essential to its successful termination. It impresses the forms a second time upon the pupil's memory; and gives an agreeable warm undertone to subsequent painting. It consists of a simple flat "wash" of burnt sienna and black, mixed to a certain fluid state by the use of turpentine. In doing this, be very particular to preserve strictly the shadow forms as indicated already in charcoal; do not take liberties with them, or else each successive painting will be likely to be still farther removed from the original statement of light and shade; and so new difficulties will be encountered, and demand reconsideration at a more embarrassing stage.

Draw the forms of the features very definitely at this time, so as to be thoroughly impressed with their characteristics; for in the third stage, when color is first employed, the "finesse" of these forms is likely to be temporarily obliterated by the movement of the brush, and the preoccupation of the painter to secure breadth of light and shade. I do not insist, in this first laying in of color, that the pupil be over careful to retain the detail of form in each particular feature after having twice drawn them with attention. It is very essential to mark their position—that is, the space they occupy in the mass of the face; but the vital impression of an object receiving planes of light and shade is in danger of being sacrificed if these incidental spots, eyes, nose and mouth, are elaborated at this period of the work.

Use plenty of color, and begin working, from Fig. 2 of the plate, by putting in the background. This will give you at once something against which to relieve the head, and it will help you to determine the force of the light and shade on the face in relation to the background. If you were painting the head from life, I should advise the same method of procedure—namely, the placing of a particular tone and color as a background, and then painting the head in its relation to it. After painting the background, proceed next to lay in the hat and dress in their broad masses of light and shade and color, omitting unnecessary detail until later. Now take up the head, and after observing its effect, as a spot of light against the color which relieves it, put in this light and

shade with a brush well filled with pigment, always giving strict attention to the forms of the shadow.

Paint the light and shaded masses as closely as possible the actual color they appear to you; for some of your painting, even in this stage of the work, is likely to be final if the color is laid on heavily enough.

In your haste to get an effect, do not be tempted to paint too thinly. It is a poor preparation for succeeding paintings, and conduces to timidity in execution, to attempt to secure a certain effect with thin color. Be sure in this first painting to use only turpentine as a medium; it dries rapidly, and makes an excellent ground for the subsequent employment of oil. At this point in the work we only seek the direct impression of the head in its exterior form and color. The eyes are only indicated in their general effect of color—gray in this case—with, as yet, no glint of light in their iris nor intensified dark of pupils. That comes later, and you can readily see that these progressive stages and the simple statement, gained by painting only the most obvious effect produced upon the vision by this human face, results in preparing the portrait for any degree of completion, without loss of the vividness or any danger of interfering with the reality of the impression.

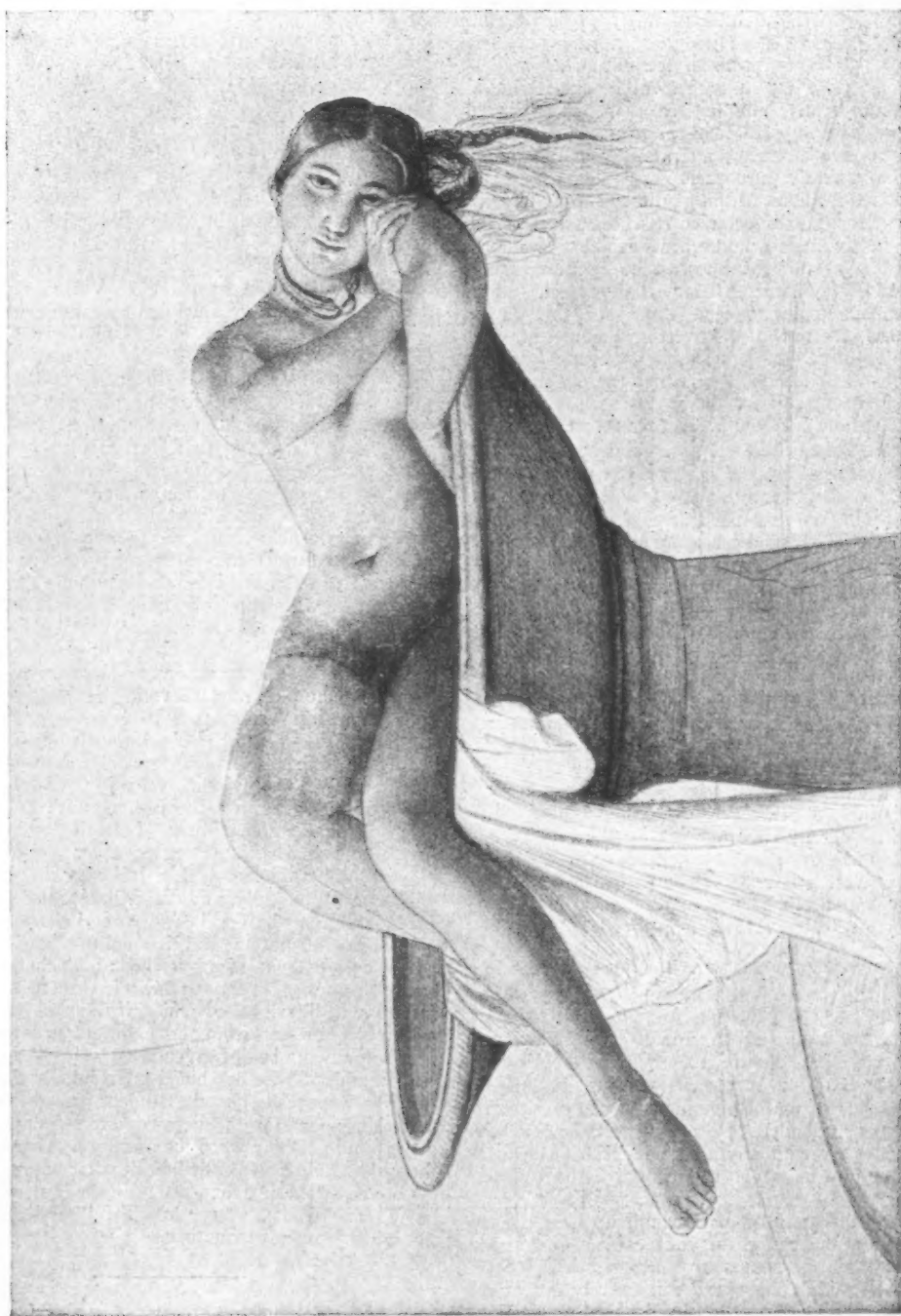
We may now consider the third figure of the plate. This is the final result of several later paintings, in which only oil has been employed as a medium. The touches that complete the reality of portraiture are now given; hints that emphasize the likeness should now be looked for and made use of, lurking notes of expression detected and brought out; everything, in fact, that contributes to the personal character of the head should receive the closest scrutiny and be touched in with judgment. Reflected lights, varieties of values, the just proportions of light and shade, the salient notes of color can be added in this final stage of the work, with little fear of detracting from the truth of the impression; on the contrary, if placed with discrimination these will only enforce the life-likeness of your work.

The same care that insured truth of effect in treating the head should be exercised when painting the dress and hat. The dominant light and dark and all intermediate values must be observed in their relation to the head and to the background. Look with the same concern for the shadow forms of the hat, those cast by it upon the head; and note also the relation of the black to the brown of the hair. Put in the dark at the top of the hat, which is not indicated in Plate 2, being unessential to that stage of the work. Go on to the dress, finishing in the same way, touching in indications of fold, and giving a sense of modelling by the variety and truthfulness of the lights and darks. Put in the light on the shoulder which now detaches it from the background, a fact it was not imperative to observe before.

Whatever valuable fact reveals itself upon further scrutiny must be made use of in heightening the impression; as, for instance, the high light on the forehead, the touches of light that model the fullness above the eyebrows, the light on the bridge and at the tip of the nose, the touches of light at the corners of the mouth, the accent of dark on the cheek-bone and on the chin, as well as a careful study of the half tint which modelled the jaw and detaches it from the throat—all these are necessary. Look also for the play of light on the hair, the variety of color that it presents; some notes being brown and others of a grayish or bluish cast. Do not neglect the reflected light on the shadowed side of the forehead, for this has much to do with the just construction of the head.

These facts truthfully presented, the head will live in its own atmosphere and possess a vitality that will be sure to impress. This is the mere business of painting pure and simple, and it is the first business of the pupil to learn to portray—to give the sense of form and projection to a given object in its true color.





'THE BATH.' PENCIL DRAWING BY JEAN LÉON GÉRÔME

LANDSCAPE PAINTING



It is undoubtedly a fact that the subject of a picture sometimes claims what might seem almost an unfair share in its popularity, and thus it occasionally happens that pictures conscientiously painted and showing a laborious expenditure of technical skill may be unsuccessful in an exhibition, remaining comparatively unnoticed and unappreciated, while others, hanging beside them, less skillfully executed, will receive admiring attention from the public, and often find a ready purchaser.

This seems a condition of things difficult to understand and to accept for the student who has been striving conscientiously to live up to the highest orthodox standards in his own work, and who knows that the picture here marked "sold" is technically far from perfect, judged from the academic point of view. And yet if this student will set himself the task of discovering a reason for such an apparently unjust or capricious preference, he will learn a useful lesson, and this is that the old-fashioned quality of sincerity has its value in art as elsewhere, and the true artist is the one who presents to us an impression of something that has charmed him, which he has selected for his subject for the reason that it has appealed to that sense of the beautiful within himself which lies more or less in all of us. We feel that this picture does not exist merely because it afforded an opportunity of exhibiting the painter's knowledge of perspective in some showy bit of foreshortening, or his skillful technique by cleverly managed, brilliant (perhaps unsympathetic) contrasts of color; or, again, on the other hand, simply for the reason that it looked easy to paint, offering no troublesome problems to lay one open to criticism. And this latter reason, laziness or cowardice (call it which you will), has had more to do with the dreary procession of uninteresting and commonplace landscapes which padded our exhibition walls in past years than most people imagine. Remember that the paint brush in the hand of an artist is more or less influenced by the controlling motive of the painter, and insincerity in an artist's work on his picture is sometimes as clearly read as it is in some human faces. Thus, the cleverest imitations or adaptation of a Corot or a Daubigny will often be unhesitatingly refused at an exhibition, where a conscientious, simply rendered impression of nature, seriously viewed by some young unknown painter, which he has honestly endeavored to represent with fidelity, may find admission.

If, therefore, you are looking for a subject to paint, do not mentally formulate a scheme of color in advance, and timidly arrange a picture plane so that it will compose like something you have seen (and heard admired) by another painter, thus disingenuously adapting nature to some preconceived idea. Do not be afraid to exercise your own taste, to paint anything which strikes you as picturesque or impresses you in any way as being interesting.

The horizon line may be placed high up near the top or down toward the bottom of your canvas, if you but feel it so, making the spaces of "background," "foreground," and "middle distance" fall entirely out of the conventionally arranged and neatly disposed proportions presented in the average chromo or "exhibition picture," and yet you may discover here some charming and original effect. There should, however, be clearly expressed some good and sufficient reason to account for such a departure, and this must be indicated by the composition. The action or principal interest in an arrangement of this kind would most naturally occur in the middle distance, although details in drawing might oc-

cupy their usual prominence in the foreground. Perhaps you may find a field of young grain growing on a hillside, with a strip of clear sky showing at the top, where a line of narrow fir-trees stand, their sharply pointed tops silhouetted darkly against the pure blue. The exquisite harmonies produced by the pale green-gold of the young grain, the soft turquoise tints of the sky, accented and relieved by the velvety gray-green of the old trees, are a delight to the eye of an artist. Such a field I know well, and here in the foreground, crowding around the corners, one sees, in their season, gracefully twisted wild grapevines, large-leaved weeds, straggling pointed nettles, downy thistles, the heavy, dull gray-green tobacco plant, with its pale yellow spikes. Gay-colored, frail, scentless blossoms are everywhere, pink, purple, and blue, with here and there dashes of scarlet cardinals, and under all close-growing rich green mosses. Mere hints of color these seem sometimes in comparison with the mass of the green fields, and we should paint them thus, running in touches of red, pink, yellow, blue, or violet, as the case may be. The pure colors, Cobalt, Vermilion, Rose Madder, Ocher, Cadmium, qualified by a faint wash of Gray, will give these tints, and with a small brush the touches of shadow are added.

Perhaps in the middle distance of a level pasture ground, showing some fine purple wind clouds above, one sees a flock of sheep or homely goats, heads down, nibbling at the young turf, far enough away to afford some picturesque bits of soft gray among the greens, and not near enough to trouble one with their anatomy. Or, it may be a lot of garrulous old geese who inhabit these emerald fields, and even their proverbial awkwardness is transformed into a thing of beauty when we view them as a mass of brilliant white plumage against the soft green grass with gracefully curved lines, formed by their long, slender throats, and narrow, oval heads tipped with scarlet beaks that shine like coral in the sun.

If the middle distance of your picture plane should be located in the old woods beyond the field, you may find some interesting subjects of a very different character. Here it will be difficult to obtain much perspective unless there is a clearing, showing an old wagon road, or perhaps a lively brook winding its way over fallen logs and sharp pebbles along a pathway lined with slender grasses and rich, dank water plants. If a little farther down this brook takes a leap into a ravine over a rocky wall, the play of light and shade will be full of variety. Here there will be much to study, and one will note the subtle differences between the local color of the water, whether opaque or transparent, and the quality of the stones, clay, grass, or whatever forms its bed; also the lights which strike through, and those which fall upon it. This surface may be blue as a turquoise, if the pool below mirrors a clear sky; or seen from above, limpid as crystal, silently pressing down a bed of green cresses, it takes the color of an emerald. These are but a few hints of the charming subjects ever ready for the student, for there is always something new for the new comer, no matter how old the ground nor how worn the pathway. Go on, then, and show those who have gone before what nature will reveal to you, remembering that, after all, the best way of arriving at true art is through a faithful rendering of one's sincere impressions of nature.

"It is good practice to sketch in the theaters," says Mr. Raffaelli. "The pictures there are arranged for you, and are readily grasped. The two series of drawings illustrating Victor Hugo's 'Lucretia Borgia,' and a play called 'Thirty Years of an Actor's Life,' were both done in the theater as the play proceeded. To be an artist one must also be an observer and a philosopher—to see, think, and paint all at the same time. The fact is, you must make your brush think. Nothing must be done me-

## The Art Amateur

chanically or absent-mindedly—not a touch must be laid without reference to the subject; and yet there can be no stopping to reason about things, and your attention must be concentrated on what you are doing. You may philosophize in your leisure hours; but to be a painter you must paint while you are about it."

### FIGURE PAINTING

#### THE "LIKENESS"—EXPRESSION.

THAT distinctive attribute of the portrait painter, which sets him apart, we may say, from the ordinary painter of "figures" (so-called), is a natural gift, which none can acquire, no matter how thorough his art training may be nor how great the amount of his technical skill; for this quality, which is rare indeed, is the power to secure a likeness.

Now the word "likeness" should mean here something more than a merely accurate reproduction of form and feature; this may constitute a resemblance of the

principally to the eyebrows and contractile muscles of the forehead.

It is excellent practice to secure an intelligent model with mobile features, and to make studies of various expressions, natural to the human countenance, noting what muscles come into play, and also the change occurring in the form and position of certain features, and also the spaces between them under the influence of different emotions. If the student is willing to devote a reasonable amount of time to these exercises, he will be surprised to find with how much more facility he can secure a good likeness when called upon to execute some commission of importance. Such studies made either in black-and-white or color should not be finished in detail, but should be more or less in the character of *impressions*, where the principal attention is given to the study of expression.

In sketching in water-colors—and even in finished studies—it is best to treat sky and water by large masses



"PUTTING OFF SHORE." PENCIL DRAWING ON PROCESS PAPER

outer man, which is valuable in establishing his identity; but any good photographer can give us as much. From the portrait painter we look for a likeness which shall go far beyond this—one which shall give not only a strict account of those necessary items "form, feature, and color," but shall use these simply as a foundation upon which to build up such a portrayal of the character and bearing of an individual as may be familiar to all who know him. This familiarity must furthermore assume an aspect which shall be at the same time pleasing and dignified, and in regard to this there is much to be said.

One can secure a pleasant expression in a portrait without turning up the corners of the mouth too evidently, though these corners should not be allowed to droop. Everyone does not smile with the mouth, nor again do the eyes alone necessarily play an important part, but it is perhaps in the nostrils and the muscles connected with them that the artist finds that controlling influence, which, united with the other features, produces a smile or a sneer. For a frown, we must look

with a full brush and on paper carefully moistened, reserving the large masses of cloud which are afterward to be modeled—while keeping the paper moist—with their proper tints. When one begins with the sky, as is usual, one is often tempted to think this rapid painting too sketchy and too light in tone, and to try to deepen its tints while defining its forms. But it is seldom that one is not sorry later for attempting great precision in the sky, for this forces more elaboration of the foreground and the deepening of its tints again.

In painting from the cast, the cast should be an old one, so that it is of some definite color. One quite new is very difficult to paint, and requires a delicacy in the perception of minute differences of color which it is hardly fair to expect in the beginner; for it must be recollected that even a white cast is not mere black-and-white; it is sure to have color of some sort, if only that reflected from the surrounding walls.



## The Art Amateur

### PROPORTIONS OF THE HUMAN BODY

THE proportions of the human figure as recognized by artists to-day are the same as were set down by the ancient Greeks. They were noted in the following terse paragraphs by Mr. Frank Fowler for the guidance of the students of the Chautauqua Society of Fine Arts when he was their director.

The front view of the head may be conveniently divided into four equal proportions—thus: (1) From the top of the head to the roots of the hair, or beginning of the forehead; (2) from the beginning of the forehead to the root of the nose; (3) from the root of the nose to the bottom of the nose; (4) from the bottom of the nose to the end of the chin.

To ascertain the relative proportions of the mouth and chin, we subdivide the lowest or fourth part into three equal spaces by drawing a line through the center of the lips, and another through the root of the lower lip, or where the chin commences. This will give: (1) The distance from the nose to the center of the mouth; (2) from the center or opening of the mouth to the commencement of the chin; (3) from the commencement of the chin to the bottom of the same.

The ear is of the same length as the nose, and has a parallel direction to the latter.

The head at its greatest width, which occurs a little way above the ear, is equal to the length of the face, or may be said to measure three-quarters of the whole head.

The space between the eyes equals the length of an eye.

**The Profile View.**—In order to facilitate the measurements, two horizontal lines are drawn, one touching the top of the head, the other the bottom of the chin. At right angles to this is a vertical line which is extended so as to join the horizontal lines. The vertical line is now intersected by two horizontal lines at equal distances from the top and bottom, thus dividing the head into four similar proportions.

The first division indicates the space occupied by the hair, beginning at the top of the head and extending to the commencement of the forehead; the second, the length of the forehead beginning at its top and extending to the root of the nose; the third, the length of the nose from top to bottom; the fourth, the distance between the bottom of the nose and the end of the chin.

This last division is also subdivided into three equal parts: The first indicates the distance from the nose to the center of the lips; the second, from the center of the lips to the beginning of the chin, or root of the underlip; the third marks the distance from the beginning of the chin to its lowest point. The bottom of the ear is on a line with the bottom of the nostril. Also, the width of the ear at its widest part is equal to half its length.

The whole figure, if perfectly proportioned, according to the conventional standard, would show eight times the length of the head, from the top of the head to the sole of the foot.

The distance from the longest finger-tip of one hand to the longest finger-tip of the other, measured across the extended arms, equals the length of the body.

The length of the arm from the top of the shoulder to the extreme point of the elbow equals one head and a half, or twice the length of the face from forehead to chin. From elbow to wrist measures one hand and a quarter.

From the wrist to the end of the longest finger is equal to the length of the face, or three-quarters of a head.

A rapid and simple way to determine the general proportions of the full-length figure when beginning a drawing, is to divide the entire body into four equal parts in the following manner: (1) From the top of the head to the armpits; (2) from the armpits, to the center of the body, or commencement of the legs; (3) from the center of the body to the bottom of the kneecap; (4) from the bottom of the knee to the sole of the foot.

### HINTS FOR THE STUDENT

IN sketching from nature, always keep far enough back from the objects desired for the foreground to allow them to fall into the view. You can not, under these conditions, see distinctly anything close up to your standpoint; and it is only from where you do begin to see distinctly that you want anything to appear in a picture. An imaginary line passing across the landscape at this place becomes the lower edge of the picture. Upon the same principle the line to which the scope of your vision rises, when you look forward naturally and without effort, defines the upper edge of the picture. Now, hold up your open hands, with the palms at right angles to your eyes, so that you see between them just what is to constitute the horizontal extent of your picture. This must not be more than twice the distance between your standpoint and the line at which the picture is to begin. It may be ever so much less—so little, if you will, that the picture is panel-shaped; but more would not come within the field of vision. The hands held up in this way may serve, after a fashion, to frame off a picture at the side; and, by moving them along one way and the other, you can judge what will come in so as to produce the most desirable effect. In thus fixing the limits of the picture, you decide just how much to include or exclude. If the entire field of vision were accepted, your picture would be round.

The next thing is to decide what point in your selected bit of landscape is directly before the eye, as you look forward, without being diverted in any direction. This point is the center of vision, often called the point of sight, and it must mark the center of a horizontal line drawn across the picture. This horizontal line has nothing to do with the sensible horizon, which depends upon the physical character of the view; this is strictly relative to your position. The lower you stand, the lower it will be. Usually, it comes somewhere between one-fifth and one-half the height of the picture. If it should be higher, the rest would be a kind of bird's-eye view.

In nature right lines are so broken that they are seldom very evident; but when a scene is included in a rectangle they show themselves at once, and in a picture they become of the utmost importance. It is the artist's part to search them out, to balance one diagonal with another, shorter, more broken or less strongly indicated, to note the faint horizontal line that gives repose and distance, and the more vigorous upright lines that give character and energy. Curves in nature seldom do more than round off an angle or soften the transition from one right line to another. Their distinctive characters depend on those of the right-lined figures, in which they may be roughly included.

In composing a picture, one may go so far as to introduce a needed line; as, for instance, Turner in a great many cases introduced a distant flat horizon where in nature, he could see but a broken foreground silhouetted against the sky. Or one may, more allowably, introduce some accident, like a passing figure, cart or animal, or plant or tree, where it will do the most good by calling attention to some not very obvious existing line or by breaking agreeably one that was too obvious. But it will generally be found possible by merely emphasizing, by more careful painting, something in the sketch, to avoid such expedients, always dangerous even in the hands of such a great genius as Turner.

NEVER make a drawing out of doors and color it from memory. The effects of light and shade upon the spot are invaluable, and can not be produced with accuracy at

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a distance. It is bad practice even to touch up or deepen tones away from the object or at another hour from the one originally selected.

THE late Philippe Rousseau used to say that he never got a more valuable bit of advice in painting than that from his teacher, Victor Bertin, who told him always to bear in mind that in the blue of the sky it is necessary to put for a morning sky some lake, for midday, brun-rouge, and vermillion for the evening.

IN portrait painting it is well to remember that pink or rose-red drapery put in contrast with rosy complexions causes them to lose some of their freshness; it is necessary to separate the rose color from the skin in some way, and the simplest is (without having recourse to colored stuffs) to edge the draperies with a border of lace, which produces the effect of gray by the mixture of the white threads which reflect light, and the interstices which absorb it, and there is also a mixture of light and shade which recalls the effect of gray.

THERE is one practical objection to the use of a very limited palette, which is that the few colors one uses, the more they must be mixed to secure a sufficient variety of tints. Now, mixing tends to muddiness and also to instability. But this, for the mere beginner, is counterbalanced by the need of learning thoroughly and making slow but sure progress. He should not, however, stick too long to a very restricted palette.

A GOOD medium for distemper painting can be made with equal quantities of common bar-soap, light colored blue and alum. Each is to be dissolved separately in boiling water, strained, and the alum solution to be added to the other two little by little to prevent too much effervescence. It can be thinned with clear water to the proper consistency. This size is to be put on plentifully before painting. The colors are to be first mixed with water to the consistency of cream before adding the size or medium. Excellent tints for distemper painting may be made as follows: For pink, take Lake and Paris White, or Zinc White; for gray, add Ultramarine (artificial) and Black to White; for Sage Green, add Antwerp Blue and Yellow Ochre to White; for Olive Green, add Yellow Ochre and Black to White.

A good combination for slate grays is formed by the addition of Carmine to Black and White. The harmony and contrast of colors and the law by which colors are regulated must be thoroughly understood. It is only by colors being so placed as to produce what is known as harmony and its contrast that good results are obtained. The effect of harmony upon the eye is of a soothing nature, that of contrast an exciting one. In illuminating the latter effect is generally the aim.

IN response to many requests, we give some suggestions for the treatment of the celery dish published in the January issue. Let the effect be of a greenish-gray color. Put only one application of light-green luster on the bands, or stripes, across the dish. A second wash of light-green luster would make a decidedly green effect. This is daintier. The luster is not padded, but simply painted on, and allowed to dry without retouching. A brush stroke over the surface to endeavor to make it more even would lift the color up and make a decided blemish. Commence the work by drawing the dividing lines across the china with India ink. Set a palette of mineral colors: Carmine 1, Apple Green, Moss Green, Duck Green, Ruby, and Deep Red Brown, Yellow Ochre—a very simple palette.

Mix Carmine 1 and Apple Green with more oil than the other colors, enough oil to keep them open while placing a band of the flowers. With a good-sized flat brush lay on the two colors in one of the bands, sometimes combining them, frequently letting pink or green predominate. Pad gently with a silk pad, but not enough to take the life out of the color. The colors should remain quite firm and strong, but not exceedingly rough. A little roughness will help the design, and help you form pretty groups. With a dry, pointed brush take out white roses, and indicate the centers with the gray already on the china with a little Moss Green, or Yellow Ochre added. You can vary the color in the different roses, and, let me whisper, that the prettiness of it will depend upon your taste. Do not overdo them. If you find you are getting graceful rose shapes, let them be, and finish somewhat in detail for second firing. In the first painting, after getting the soft effect of white roses, or slightly pink roses, against a mottled gray background, paint in a few leaves with Moss Green and Duck Green. You might soften these colors with a little black, which you can add to the list already given for your palette. Put the leaves near the white flowers. The effect will be heightened by the leaves. Be careful not to get in too many, or they will look weedy. Any pretty grouping of roses will form into bands. Use the brown only slightly to indicate stems. We beg of you not to cover such tiny things with thorns, a few little indications with Ochre and Red Brown will be enough. Dry the work in the oven, for it will be quite oily, and when the china is cool, paint on the light-green luster, and fire. It can be finished in two firings. Touch up the flowers as they may need, in some add a little Ruby and Carmine for the centers, with an occasional one of Yellow Ochre, lightly put on. These tender little flowers must be handled delicately. With a long liner, paint the gold scrolls, adapting your scrolls, if necessary, to covering any flaws that may have appeared in the luster. Finish with a gold edge. The back of this tray was painted with silver luster for the first firing, covered for the second firing with a tinting of light-green luster. The design could also be carried out in shell tints of luster, and pink roses, with pompadour fluxed for the tinted back.

THERE are three primary colors, red, blue and yellow, and three secondary colors, each of which is formed by mixing two of the above. For instance, orange is formed of red and yellow; green of yellow and blue, and purple of blue and red. To produce perfect contrast a primary color must be put in just such a position with what is called its complementary color. This will be the secondary color formed by the combination of two primaries. To get perfect brilliancy red must be contrasted with green, blue with orange, and yellow with purple. Colors become warmer in tone as they approach orange and colder as they recede toward purple and blue. And as a rule the warmer tones should be used more sparingly than the colder ones, and even when cold extremely vivid colors should be used with caution.

AMONG the primary colors blue may be used most freely, red next and yellow last. With the exception of orange the secondary colors may be used more lavishly than the primary. The colors formed by the combination of the secondary and primary colors are too dull in effect for common use and should only be used for the minor portions of the work. Harmony is produced by placing those colors which are most nearly akin to each other. For instance, with red, orange and crimson harmonize; with yellow, primrose and orange; with blue, its own shades and tints; green should rarely be used for its own sake, but rather for that of contrast in heightening the effects of reds and orange.



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### SUMMER FOLIAGE —CLOUD STUDIES —SUNSETS



LEARNLY the principal characteristics of summer foliage are redundancy and an uninteresting sameness; the leaves have reached their fullest maturity, both in form and color; all are more or less green alike (with some few marked exceptions) to the ordinary vision.

Yet, if studied closely, these all-pervading local tones will develop many unsuspected varieties in value, and we find that each tree, even of the same species, has its individuality, which must be sought for and detached (so to speak) from its surroundings by the painter.

There are several ways of accomplishing this. Perhaps one of the simplest is to so arrange the picture plane that decided spaces occur between the foliage of background, middle-distance, and foreground. For purposes of study this method is advisable; it takes a considerable degree of technical skill to represent the gradations of color and value in trees which stand so closely together that their branches appear to intermingle and their foliage to blend almost imperceptibly to the eye. Often it is difficult in nature to distinguish, from a distance, whether such trees are actually near together or somewhat apart, especially if the trunks are hidden by underbrush. How much more difficult, then, for the painter to represent them intelligibly! To this subject we will return later, taking up in detail the study of the differing phases of light and atmospheric effects, and the methods by which such planes are represented with the brush.

In sketching from nature, it will be interesting to consider this foliage simply in its relation to the sky, especially as the lengthening twilight now gives us a rare opportunity of observing the wonderful sunset coloring for which our country is so remarkable. Upon a clear summer evening the light seems to linger upon the earth quite long after the sun itself has bodily disappeared below the distant tree tops; and it is in these moments that some of the richest and most paintable effects are to be noticed. The withdrawal of the actual sun ray dispels all the strongly marked forms of light and shadow; the warm, diffused light penetrates everywhere, illuminating the darkest corners, revealing unsuspected details of dusty spiders' webs and tiny birds' nests cunningly hidden among the thick evergreens. Each object appears to be replete with its own peculiar color, uninfluenced by

its neighbors, and assumes an integral part of the pervading richness of tint shown at no other hour of the day.

All local color is thus curiously intensified by this diffused gold. We feel tempted to glaze our canvas with aureolin, but realize in despair that nature's gold is not a flat tint, but a luminous atmosphere; so we humbly endeavor to represent this fact by mixing orange cadmium with our dull greens, adding madder and cobalt where somber shadows are turned to fine purple; while for the brown tree trunks, which now appear almost dyed crimson, we add a larger share of madder lake, with more yellow ocher than usual, in the lighter parts. A little ivory-black must be used to qualify even the brightest coloring, or there will be no "atmosphere." The half tones, with their harmonizing grays, must be well in place if these gorgeously colored objects are to be kept in their planes. Remember that the sky tints are naturally clearer, higher in key, and more brilliant than anything upon the earth below them; and here the colors would seem to culminate.

To illustrate this, let us take, as an example, such a sunset scheme as one sees often (with variations) in mid-summer time upon a clear, warm evening. As a guide for the beginner, I will copy here the notes of an impression exactly as they were jotted down in my sketchbook:

Composition: Upright canvas, two-thirds sky; one-third of whole space is foreground.

Distance: Row of trees meet sky, bordering a narrow stream parallel to horizon line.

Middle distance: Wide earth roadway, with straggling tall bushes and scrubby underbrush on either side, running out of picture plane in the immediate foreground; here one sees also long grass and feathery-topped weeds carpeting the ground between the dwarf oaks and stunted cedars. The old road-bed, originally of common reddish clay, now idealized through reflections from the sky, showed pearly gray half tints and claret-colored shadows, while each rough clod, whose rugged outlines caught a glint of the golden light, was transmuted into a nugget of precious ore.

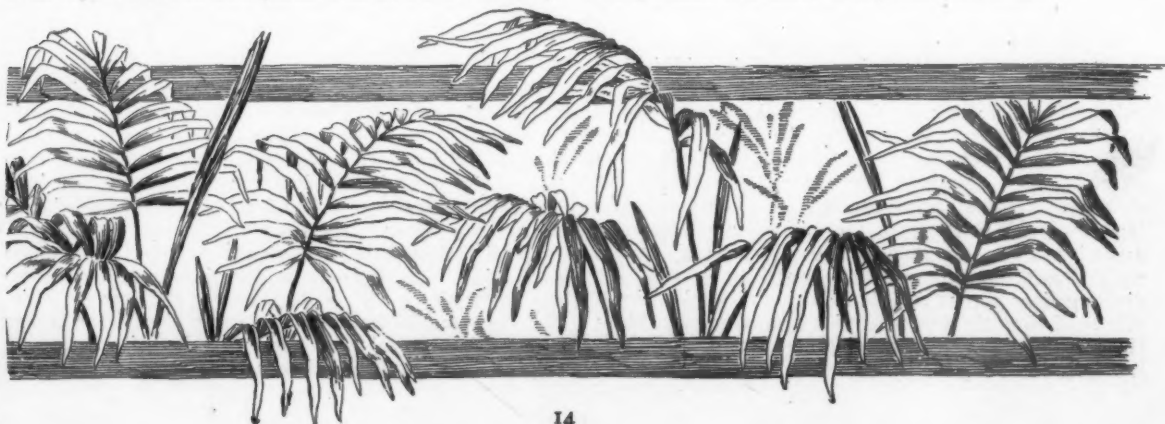
At the horizon line the row of dull evergreens (which we have studied at noonday) now appeared softly relieved against the level bank of purple cloud, which stretched down to meet the uneven line of hilly ground.

First: Above this purple there came a narrow belt of vivid orange; second, a slender band of pale gold; third, a broad stripe of pure yellow-green; fourth, a great dull flame-colored cloud spreading up into a russet-gray mass.

The picture plane ended here. The colors which, combined, will give these tints, may be tabulated thus for the convenience of the student. The level bank of purple cloud may be painted with ivory-black, cobalt, a little madder lake, a little raw umber.

First, the vivid orange tint: Mix deep orange cadmium, a little madder lake, a little ivory-black; white.

Second, the pale gold: Yellow ocher, light cadmium, white, a little vermilion, a very little raw umber.





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Third, pure yellow-green stripe: Citron-yellow, or pale cadmium and permanent blue; a touch of vermilion, and a very little ivory-black, with white; antwerp-blue may be used here instead of permanent blue, if preferred.

Fourth, the flame color is made with yellow ocher, white, a little madder lake, medium cadmium, shading into russet-gray, with raw umber, ivory black, burnt sienna, cobalt, and madder lake. If there should chance to be visible in your plane a bit of the rich purple-blue overhead, you may arrive at this difficult tint by mixing permanent blue, a little light cadmium, white, madder lake, a touch of yellow ocher, and a little ivory-black. Work these colors together as little as possible; keep them moist, and sweep them into the canvas with a large flat brush, blending them slightly as the pigment spreads. A few streaks are much better than a flat, even, tired-looking tone, without any transparency. Use as little medium as possible, as the colors should not be thinned, but, on the contrary, loaded with a full brush in painting skies.

All such painting as this must be treated more or less

The "solar spectrum" plays strange tricks with our sober earth at times, and we have to thank the new "schools of light" for developing and systematizing these wonderful possibilities of color, which for so many years were smothered in the so-called "qualifying" grays and browns of the old conventional methods.

### WALL-PAPER DESIGNING

It is essential to the successful designing of patterns for wall papers that the artist be possessed of some knowledge of the methods by which they are produced and printed. It is as true of this as of everything that a little knowledge is a dangerous thing, and the artist should lose no opportunity of becoming acquainted by actual observation with the processes of which the following is only a brief outline, since no verbal description can give hints of so much practical value as one object lesson can do.



in an impressionistic manner, the fullest effect of color being secured without the endeavor to draw very carefully each object in detail. For the inexperienced student it is advisable to secure as correct a preliminary drawing as possible, or our beautiful colors, being jumbled together without method, will result in a chromatic chaos without form or meaning. It is a curious thing about these brilliant sunsets, that one color seems at times to dominate the whole scheme of nature. Probably this key does not appeal to each artist alike, which fact may account for the wide diversity in coloring among the painters of the new and old schools. The purple note is perhaps the most commonly present, but I have seen the same landscape upon different evenings appear bathed respectively in orange light, in a clear sapphire-blue, or in pale yellow; once, beneath a lurid, stormy sky, the shadows were even crimson. A curious effect was produced by an "arsenic-green" tint, which, ignoring varieties of verdure, gave to all trees the same artificial coloring.

In the first place, to begin in the middle of the story and work toward both ends, we will suppose that you have already made a design of, say four colors, two shades of green, and perhaps a gray and a yellow. We will give ourselves also the pleasure of imagining the design to have been accepted (so price it as high as you will), and we will watch its development into such shape that it can be printed as a wall paper.

In the first place it will be hung upon a wall where many others have heard their fate before it, and a self-constituted jury of salesmen and traveling men will pronounce it a good (of course a good) "seller" for parlors, bedrooms, halls, or whatever station in life its quality may seem to assign it, and having passed through this important but unofficial ordeal, it is given to a man who traces on separate pieces of tracing paper the outline of each color that you have used. The light green on one, the darker on another, and so on. So you see it is very important that the colors and shades be perfectly distinct one from another, and this is the reason why you should

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use the opaque colors that is mixed with whiting as a body and thick enough to be sure it covers entirely any color that may have been placed underneath it. No blending is allowed the designer. These tracings having been made they are retraced around the circumference of separate hardwood rollers, each color having its roller, which look like large rolling pins without the end handles, and are just long enough to be covered by the width of your design and large enough round to contain the length of the pattern.

They are now given into the hands of men called block cutters, who have suited to their purpose long strips or tapes of brass about one-half inch wide, with one edge sharp and the other edge of varying thickness from one thirty-second to an eighth of an inch. The block cutters have also various nippers, files, etc., with which they cut, bend, and file pieces of these brass strips to coincide with the lines traced upon the roller they are making, and they drive the sharp edge of these pieces into the lines on the rollers, and when all the lines have been thus covered, the outline of each color of your design stands up in brass about a quarter of an inch on its own roller. Of course there is much bending, filing, twisting, and turning to make them fit just right, and after this is all done such parts as are to be solid surfaces are packed in between their brass outlines with felt, and now they are ready for the printing machine. This machine is so arranged that the paper revolving round on the large central cylinder meets in turn each of the four rollers which have previously received a coat of their own color from connecting troughs, so that each of the rollers will print its own color or shade one after another on the paper, which enters the machine a plain tint and comes out a finished design in colors. As these colors are printed on the paper one after another in quick succession without having time between to dry, they will naturally be inclined to blend, and this is oftentimes an advantage when a soft effect is desired, but it is entirely beyond the province of the designer, who must always have every color and shade distinct from every other color and shade. Great stress is laid on this, as it is one of the chief errors to which the amateur is liable.

Now, having seen in imagination a design made into wall paper, we will be able with more understanding to consider the process of making the design.

In the first place, we will map it out roughly, and for that purpose take any good-sized piece of paper and mark off on it the exact dimensions, let us say 18 inches by 17¾ inches, a good general size. Now comes the question of what the design shall be, and that you must decide for yourself, whether floral and naturalistic or conventional, or geometrical or scroll or what not, and having decided sketch off boldly the outlines and masses with charcoal, so as to get a general idea of it, then repeat this rough sketch with tracing or tissue paper above and below and at the sides to be sure it will balance properly when a whole wall is covered with it, for this is one of the most important of all things, and by repeating it yourself you will often avoid "lining," by which is meant the eye being led by some little noticeable form or line diagonally down or across the wall, you doubtless realize this objection from your own experience, and how serious a fault it is, only careful study and experience will secure you against it.

If the design, after passing the test of repeating, seems satisfactory, it may then be drawn more in detail, it would be impossible to go into particulars as to what these forms might be, for they are so many and varied that volumes could be written (in fact have been written) and the half not then be told, and one has as much right to exist as another, but the details having been drawn in pencil the design should now be transferred to a fresh piece of paper, on which the ground tint has already been placed, or should it suit the purpose better, the design

may be traced on first and the ground tint painted around it.

In order to repeat properly, the forms must match each other at the top and bottom of the design, also on the sides, but in two ways; they may match directly opposite, or half way down on one side match at the top or bottom line (they are the same) on the other side. This is called a drop pattern, and the nature of the design must decide which should be used.

One repeat, that is the circumference of the roller, may be composed of a number of smaller repeats, as in the tile pattern, or it may be, and after is, divided into four quarters, and the two diagonal squares be identical and simply the reverse of the other two quarters. With a little experimenting you will find this a satisfactory form for many scroll and conventional designs. If you should wish to study this part of the subject more thoroughly, you should read Lewis F. Day's "Nature in Ornament and Ornamental Design," wherein it is very satisfactorily treated.

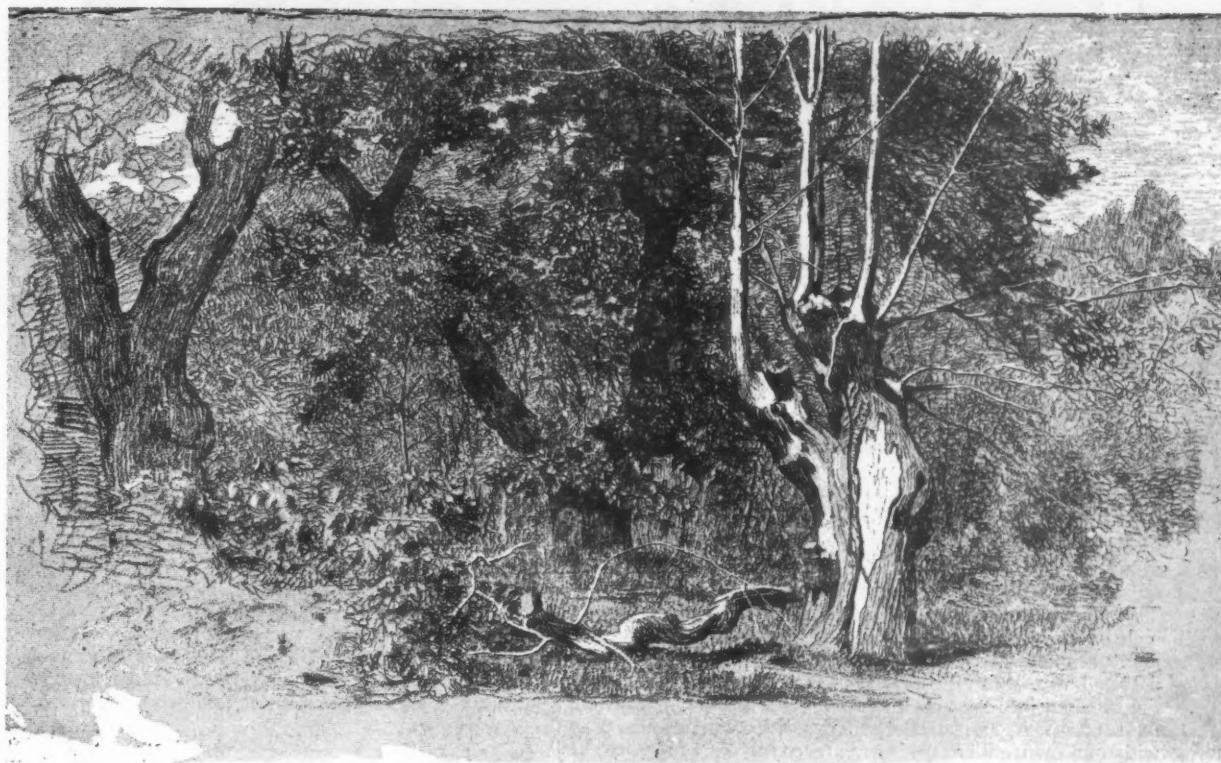
We have spoken so far only of the side wall, it is customary nowadays to have a frieze and ceiling with every wall, the frieze may be either the width of the wall or half that width, in the present case either an eighteen-inch frieze or a nine-inch, the kind of paper determining the width of frieze. The more expensive and large-figured usually have the full-sized friezes and some combinations are made with both sizes. This can best be determined by experience, however. Then there is the crown frieze which matches exactly to the paper requiring no moulding between, but this is difficult to hang and requires special sizes, so it is well to avoid it unless it is a pattern especially requiring it. The stripe papers doubtless have brought these crown friezes into existence. As to ceilings, they should be simple and delicate, they must have no direction; that is, they must lead the eye equally in any direction. So experience will lead you to drop naturally into geometrical forms, but avoid the tendency to stiffness in them. Ceiling patterns are the same size as the wall.

The coloring will be the next consideration, bearing in mind how they fall one after the other in quick succession on the paper, and therefore how liable to blur. It is best when clearness is desired to have them fall free, that is, on the ground, and not over one another. This is an absolute necessity with gold, and a small space must be left between it and the colors, else it is soon muddled and lost. As light color is more easily affected than dark, the light colors always come first and the darkest last, and must be painted in that order by the designer. Where there is light and shade suggested, always imagine the light as coming from the upper left-hand corner of the design.

Put sufficient gum arabic in the paints to prevent their rubbing off, and when mixing be sure to have enough for the entire combination, for it is difficult to match them exactly, and, of course, the same colors should appear throughout the combination, with the exception of possibly a few less of them in the ceiling. Mix gold with gum arabic. Here again the choice of colors as the choice of forms must be left to the designers, for all laws of nature and art are broken in wall-paper coloring, and no single rule could be set down that might not be contradicted in half an hour's study of the window displays. It would be well for the beginner to keep to simple colorings at first, and many of the most beautiful patterns are simplest in color and form.

In conclusion study to have your designs beautiful rather than odd. Of course, originality is very desirable; in fact, a designer without it is no designer but rather a copyist, but many so-called original designs are simply freaks, not pleasing to the eye nor satisfying to the understanding. A freak is a thing to amuse us to-day and be cast aside to-morrow, a beautiful design is a pleasure to look at.





"IN THE FOREST." BY ARMAND CASSAGNE. LANDSCAPE DRAWN IN PENCIL ON "PROCESS" PAPER  
BY R. M. SHURTLEFF





## THE KERAMIC DECORATOR

Under the Direction of Mrs. Fanny Rowell, of the New York Society of Ceramic Arts

### LESSONS BY OBSERVATION

IF opportunity comes to watch the actual work of the best china painters it proves of vast advantage to the amateur, or, in fact, to any one who wants to gain new ideas of china painting. To see an artist, a leader in such work, actually lay on the color, to observe the peculiarities of his methods is of inestimable value. The ability of the painter, the style, the methods, have much more effect on the one who has the privilege of watching than probably the artist is aware of, and it is wonderful how quickly details may be grasped by an attentive student. The student with ability will profit by it. The real principle of the work should be studied. It should not be the aim to immediately produce decorations of a similar nature, but to study the method of the master. This getting method is the benefit of copying. The Louvre, and the Luxembourg, and all the galleries of Europe, together with our own galleries of art, are continually used by students for the object of studying great paintings. The way they are handled, the way the paint is laid on, is the aim of the student copyist. To discover what colors were used and the way they were laid on, to get the brush strokes so perfectly is the mannerism studied. To remain a copyist should not be our aim. But successful artists began their study by careful observation, not even doing the work of copying, but working out a method by studying great work entirely by a mental process, afterward painting according to a principle they believed they had learned from the paintings that appealed to them. Is there any doubt it would have been magnificent lessons if one could have seen Murillo, or Velasquez, or Rembrandt, or Van Dyck paint? Would it have been scorned because it was not absolutely paltry production of one's own? Apply this theory to china painting. Observe the best methods.

THE finished work is that of the artist who paints, of course, not ours. We simply watch. We observe to try to catch the technicalities and the knack, for there is so much knack of handling mineral colors. We may possess the piece of china if the artist is willing to part with it and we pay the price. But the benefit to us is in seeing it painted, not of necessity in possessing it. From a piece of white china, sketched on with lithographic pencil, or india ink, to a finished piece means a vast store of quick help to us, though it may represent years of work and study of the artist who allows us to watch. It is pleasant to have the piece as a reminder of his method, but the most important result to us is what is stored away in our minds, the lesson we have had by observing.

THE first necessity is the setting of the palette with a method, something often neglected by amateurs. A complete palette, set before commencing work we are sure to find, and the colors well rubbed down. Powder color, usually rubbed thoroughly with oil and rubbed down with a palette knife to a consistency that stands

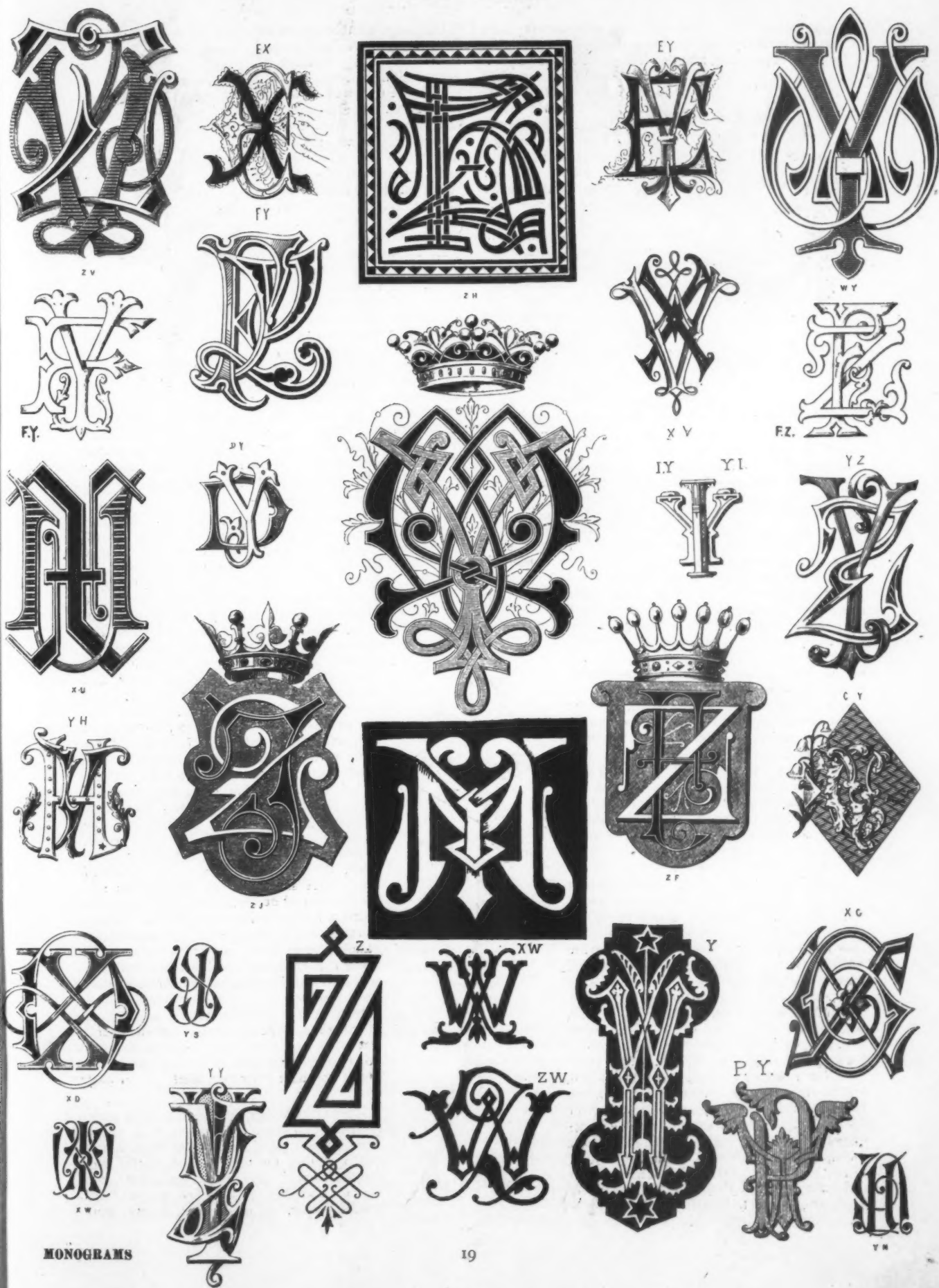
well on the palette is right. Let the color remain raised where it is placed, it should not be mixed with so much oil that it spreads from the place it is set. It should not run, but there should be enough oil in it to keep it open—not so much oil as is used in the painting, however. That is added from a small cup beside the palette, taken up by the brush and mixed with the color according to one's judgment. There must not be so little oil that the work hardens soon. The painting should stay "open," that is, not dry firmly, during a morning's work. Copaiba, or balsam of copaiba, or clove oil, or a combination of copaiba and lavender all work well. Balsam of copaiba for a single medium is perhaps the best. Rub down the colors on the center of the flat china palette, and place each color with system. Beware of leaving in little daubs all over as so many delight in doing. The system of reds, blues, and yellows, in regular order, is a good one.

EACH painter has a system and you will find keeps to it. Whatever order of colors you adopt keep to it, for having a regular place for each color is a great help to rapid work. The colors that change greatly in the firing, as carmines and some greens, being placed regularly, become familiar, for their proper uses. "What color is this?" does not have to be asked. Even a good china painter could do little with the colors most china painters set.

IF the reds are set first, commence with the lightest Carmine and grade to Blood Red, and to the red browns and blues in the same way. Commence with Blue Gray, and then the lightest blue, to the deepest, perhaps ending with black. Then the yellows, from ivory tint on to deep orange and the yellow browns. It is such a help to know where the colors are placed. These palettes with covers are often misunderstood by the student, who acts on the belief that because they are covered any hard old color should be kept. The expert teacher does not attempt to teach with anything but a fresh palette. Old color may be rubbed down again, but never is an attempt made to use it, by one who knows, in its hardened state. For an important piece of work arrange a fresh palette each day, or at least rub up the palette and keep the center clean for mixing.

HAVE enough color. For lovely combinations of tones there must be sufficient paint. More colors are needed than in oil colors. Although some may recommend only a few our best painters use from twenty to about twenty-five or six, and they take out about the same colors for any work. If you are painting violets you need not only violets and greens, but also colors for contrast and for shading, to get effects. Poppies may need most completely the line of reds and browns, but they will also need all that goes to make up grays, and







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the contrasts of reds. For roses you must be very sure of your Deep Ruby, and the black that may be added to it for the first painting, and the delicacy of rose and pom-



padour, but you also need to have the colors of the white rose and the background that throws it into relief. You will feel the absolute necessity of a complete set of colors. Whose? Select those your teacher advises. Get to know certain colors well, and continue to use them, and with caution select others, competition has proved an incentive to mixers of colors to send out the best. Use powder colors in preference to tube colors because so

much can be done with them. For rich effects they may be rubbed into the painting.

NOTICE the brushes used and the masterly way they are handled. The camel's-hair quill flat brushes and pointed ones are used. Not allowing them to get clogged with color is an important point. Clean out in turpentine when changing to the easily soiled colors, the colors that are marred by contact and stroke off against a bit of muslin frequently to get rid of too much medium or color. Get into the habit of spreading the brush a half inch or an inch to get breadth in painting leaves and to get sharp touches. Color should not be made muddy by overworking. Having in mind the effect determined to be secured, work broadly and firmly, with no uncertain taking up of color. Plan it all. The chief reason we do not succeed in this, as in other aims in life, is lack of plan. Mineral colors lose their freshness when mixed very much. Take up the colors most effective for the work. Paint in the background at the same time as the flower to avoid hard edges. It is best to complete the first painting over the entire space to be covered at one sitting. After the surface is covered it may be gently padded with a silk wad—not all over, use discretion and taste. Some brush strokes are as well left. Do not pad all the life out of it. Some sharp touches are good. Touch out high lights with a sharpened brush handle and pad slightly again.

STRENGTHEN the work where deeper tones are needed. Then lay the work away. Rest from it. Forget all about it. Then when the work is quite dry, or apparently so, take it up again as a study and mellow the work, strengthen and enhance the depth of color by rubbing powdered color into it. Use the same colors as for painting. If for a deep red rose, take ruby and lay on a little with palette knife, and rub into the work with a bit of cotton pressed together, but not covered with silk. Rub the color in the same as if for a dusted ground. The colors that are apparently dry will take a good deal, but if not pressed on firmly only a little color will adhere. Let the ruby extend into the background, thus softening the effect and giving the decorative quality of leaving something to the imagination. It is impossible to describe the dexterity shown in this part of the work by one who thoroughly understands it.

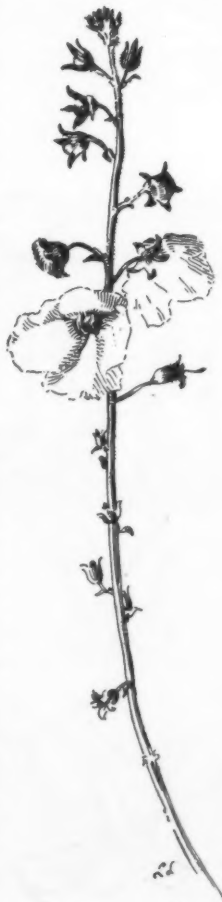
GREENS are rubbed on in the same way as background colors, and softly blended together. This method helps to get an even as well as a very high glaze. For poppies rub carnations, blood red, and the brown colors in the parts where they are most needed, and perhaps ochers in the background. Light colors may be rubbed over dark, as well as dark over light. Copenhagen blue is an excellent color for holding all together. Do not attempt this dusting process on a painted piece that is wet. It would take the color too heavily and not at all regularly. The work may be dried in an oven if it is necessary to finish for firing immediately. Hold over a flame, or dry moderately. If baked quite dry, hard, by the oven heat it will not take any color. Natural drying, suppose the work is laid away in a china closet, would have the work ready for the dusting process in eight or ten hours, or perhaps not until the next day. Give a very strong firing to the first painting.



CHINA with common decoration may be pleasantly changed by tinting with lusters. Some of the best French china imported to this country is spoiled for tasteful ware by ordinary kind of painting, tinting, and spattered gold work. Yet the china is fine. If you happen to possess some pieces that annoy your sense of the fitness of things, and if the pieces are of suitable shape, make them iridescent with lusters. We treated a fernery to a coating of ruby luster, and for the finishing firing touched some parts with green luster, and over nearly all of it painted orange. The orange heightens the glistening effect even more than yellow. By putting the orange on very thin the reddish tint is saved. Over some of the red there need be no luster. The result is a very ornamental piece for the center of the table, a fine place for a piece of china to catch and hold lights. Singularly enough, it seems to tone in well with any surrounding, for it reflects every color. Where some small floral sprays had been, in color, the same shapes in duller tones of luster were left. Not so conspicuous and not tiresome as before, but making a pleasant contrast to the extreme brightness. Where the gold had been were the brightest places of all, almost like inlaid gems. The ruby made the gold more reddish and brilliant, and a part of the china and the orange luster made it glitter.

Small pitchers and sugar basins, even if of rough and heavy ware, are delightful treated in the same way. You will enjoy this experimental way of getting odd pieces best if you have your own kiln.

REPEATED firings have developed a magnificent plum color on a celery tray. First orange was applied, and it was the brightest and absolutely the ugliest color mortal man could dream of, spotted deep egg color. But we could see beyond that first wash. Gold scrolls, heavy, not in the least dainty, were





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next painted on the very worst spots. I planned to form a design. Some green luster edged the gold. Then it was fired again. The orange looked even worse when touched up with green. But we knew it was nearing its butterfly state. We coated it *all* with ruby luster. It began to look royal. When we had an opportunity to put it in the kiln again, we gave it a coating of yellow luster. Nothing could be a more perfect plum color, rich and deep, and very brilliant.

MRS. VANCE PHILIPS, of New York, was elected president of the National League of Mineral Painters, and Miss Keenan, of Pittsburg, vice-president. The term of office lasts three years. During the convention held in Buffalo during one week, commencing May 27, papers were read by eminent ceramic workers: Mrs. S. S. Fracketon, Mr. Marshall Fry, and Mr. Binns, also a very interesting talk was given by Dr. Holland. There is a probability of a vast source of work being opened to the league, and possibly some great benefits will follow. The magical financial name of Mr. Carnegie may work the wonder.

KERAMIC painters should try to have the same dignity in exhibitions that other lines of art achieve. Surroundings should be studied that will bring out the best that is in the decorated ware. An arrangement, like so many have been, that reminds one of a fair, with booths, is fatal to an exhibit that is trying to rank in lines of art. Drapery is usually overdone. Little dabs of drapery here and there, aiming to be effective, mar all unity. Embroidered backgrounds attract the attention from the china. So all embroideries, however rich and beautiful, together with figured goods should be tabooed. China painting is losing its supposed close affinity to fancy work because it is becoming more and more the production of artists, and has a right to take a firm stand in the art world.

Is technical skill more appreciated than design? Skill must first be acquired before any design can be shown to advantage; but do not stop at that. Use your skill to bring out some really thoughtful idea. Do not be satisfied by blending and glazing well; put this knowledge into the portrayal of some fancy you have, or adapt it to an accepted style of decoration.

HODGE PODGE does not prove acceptable in decoration now. Where are we to put meaningless china after it is painted? It is a relief in the country house to have the willow-patterned china. So tiresome does the china become that has flowers too decided in coloring, that stand out and stare at one three times a day. We like the china that is restful, and decidedly conventional.

ARCHITECTS are protesting against floral work that belongs to no period, and figures that are merely figures, not decorations. They are delighted with the coloring secured on porcelains, but why not adapt it to "decorations that we can use?" they ask. There are many parts of a house that may be beautified by ceramic painters.

Tiles form a prominent part. Fireplaces, walls, floors, all may be magnificently decorated with tiles. But they must be done either of plain color, or deco-



DECORATIVE FIGURE. BY LOUIS LELOIR

rated to suit the room. Architects plan according to some period. We speak of the "Renaissance" quite familiarly, but when put on tiles it must be clearly defined whether it is Italian Renaissance or French, of the Louis XIV. period, or Louis XVI., or it will never be useful in decorating a room.

DELFT decorations are always desirable for tiles. They can be carried out for tiles of a fireplace in a room where the coloring is Holland blue, and the style of furniture is old. Use underglaze tiles, or Minton tiles that are glazed. We have given from time to time in *THE ART AMATEUR* designs that may be adapted to a Holland fireplace. A border worked out in rough design of blue would be an addition to the fireplace. Delft blue in overglaze needs only one firing. In securing the effect in underglaze two firings are usually required, one to set the blue, and the second firing for the glaze. When glaze is put on before blue is fired into the biscuit, the blue is apt to run more than is desirable if a design has been painted.

STUDY Renaissance designs from a really good production. You will acquire beautiful curves, and graceful, pleasing compositions, and learn how to adapt floral shapes to decoration without the painful anatomy being prominent. The conventional design need not be severe.

"JEWELS," after being fixed in position by means of the special paste used for the purpose, should be lightly fired. Raised dots of white enamel may be tinted by mixing color with the enamel before the latter is applied; but it is safer to put them in in white, and after the first firing tint them and fire the object a second time. Enamels are ground with fat oil; observe the same rule with them as for other colors. Use just enough fat oil to mix but not thoroughly wet the powder; then thin with just sufficient turpentine to grind it. Too much fat oil will cause it to blister in the firing. Use one part English enamel to three parts German Aufsetzweiss. This mixture will stand any degree of heat. In tinting white enamel with tube colors use Aufsetzweiss alone.

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### THE FURNISHING OF THE BOUDOIR

THE decoration of this room may be a matter of caprice, and should be left entirely to the individual fancy of its owner. We will attempt only to offer suggestions, and will admit beforehand that a boudoir may be all that it should be without being in the least like that which we are about to describe.

In a drawing-room a compromise between English ideas of comfort and French ideas of style is possible, and is suited to American conditions. In the boudoir we should prefer everything to be familiar and homelike, and trust for grace and harmony to the expression of one's individual tastes. Neither work nor reading need be banished from the boudoir. It is, in fact, the feminine form of the "den": a desk, a small bookcase, a jardiniere, a bird-cage, a work-table are as much in place here as foils, pipes, and other such things in the masculine retreat. There is a difference, however; the boudoir is always supposed to be accessible, if only to a restricted number of acquaintances of both sexes; the "den" may be closed to all the world, to the fair sex especially. Hence a certain regard for others and a certain reserve about one's self should be apparent in the boudoir; but these things are natural to women and we need not insist on them.

It is customary for decorators to treat the boudoir in the lightest and gayest of the French styles—so much so that the room as they make it can never take on the look of individual ownership which it ought to have. It will be a good thing to proceed boldly to the other extreme, to banish the rococo white walls and gilt furniture, and see if something more satisfactory can not be made out of a sober background and Chippendale or Sheraton chairs and cabinets. The Sheraton models especially have just the expression—a sort of elegant homeliness—that is wanted.

The cabinet is meant to hold bric-a-brac, and will answer, we fear, no other purpose. Small odds and ends, particularly fragile or valuable, miniatures, old silver, fans, may be stowed away in the drawers. The open shelves will hold anything from a tall Japanese vase to an old Nankin plate or a delicate bit of shell-like Beilek porcelain. Chinese cabinets, though made of a dark, coarse-grained rose-wood, are usually ebonized. This imitation may be either ebonized or stained of a very dark red. The chairs should be low and comfortably upholstered. There need be no uniformity of shape or material and the coverings may be extremely varied; damask, plush, velvet, tapestry, are all to choose from. Both window and door should be amply curtained, and here, if one is lucky enough to come upon some lengths of old French damask or Spanish or Italian embroideries, will be the place to turn them to account. A room otherwise commonplace enough may be given an air of originality in this way.

Let us come, at last, to walls and ceiling. If woven wall hangings are used anywhere, it should be in the boudoir. With unlimited means one may of course indulge in costly tapestries, or heavy silk or velvet hangings; but ordinarily nothing better can be had than the well-known Japanese chintzes in buff and gold, which are put on like wall paper and cost very little more. A frieze of raw Indian silk or of Nankin cotton may be laid off from the wall by a molding of rose-wood or stained cherry. It can be painted with designs of dancing children in a somewhat conventional scheme of color. Outline the children with dark red, paint their bodies with flat tints darker than the background and of a warm flesh color composed largely of cadmium and shaded with the Indian red used for the outlines. Indicate the ground with broken touches of yellowish olive, and put in some cloud forms behind the figures in gold paint. A strong cornice of stained cherry or of mahogany should support

the ceiling which may be covered with the Japanese chintz, either drawn in plaits to the center or laid flat. It should be of a lighter pattern than the chintz on the wall. It is needless to repeat that there is but one room out of a possible thousand. Japanese chintzes may be had in dark red and gold and in blue and white. If the latter be used a blue sky may be made the principal feature in the coloring of the frieze. And a slight change in one particular will lead to other changes and quite a new effect.

### THE CHOICE AND CARE OF BRUSHES

IN choosing a brush for water-color work or for varnish, do not moisten it, as is usually done, until you first flatten it out between thumb and finger and hold it up to the light. If there are short or broken hairs in the brush, they will then appear; and if the brush is of good, elastic hair, it will regain its pointed shape when immersed in water.

Wash your paint brushes immediately after using them, first with turpentine or benzine and then with soap and lukewarm water. Rinse them well in clear water, and then lay the hair smooth and straight with the finger and thumb, pressing out the surplus water.

When brushes are put away, not to be used for some days or weeks, after rinsing with turpentine, they should be soaked in sweet oil to prevent their drying hard, and be kept free from dust in a covered box.

If a brush becomes bent, it can be straightened (provided the hairs are not broken) by first moistening it with sweet oil and then drawing it between the fingers and any hard, warm substance, such as a clean, warm (not hot) poker.

If a brush gets clogged with paint, heat a little turpentine by setting it on fire and smothering the blaze when it is warm. Then work the brush free from the paint in the hot turpentine with the fingers.

If you wish to shorten a long brush, instead of cutting off the end, which would spoil it, wrap a little paper around the bottom of the brush and tie it with thread. It can then be restored at anytime to its original shape by simply removing the paper and oiling the brush with olive oil. Oil brushes may be prevented from drying hard by keeping them in water, but turpentine is greatly preferable. Varnish brushes should not be touched with oil or water, but should either be thoroughly cleaned and be put away dry, or should be kept in the varnish in which they are used. The water, oil, or varnish should come only to the roots of the brush, not to the binding.

THE best way to preserve clay models is to varnish them over thickly with retouching varnish, and then paint the whole with a monochrome tint of light red mixed with white. This will give the appearance of terra cotta, and is quite decorative in effect. The oil paint may be mixed with turpentine to produce the proper dullness of surface seen in plaster, and must be evenly put on, no brush marks being allowed to show. Bronze paint may be applied in the same way, if preferred to terra-cotta color.

AN old-fashioned method of coloring engravings consists in oiling the surface of the picture with pure white linseed oil until the whole is semi-transparent. The engraving is then laid flat, face downward, upon a clean sheet of blotting paper, and the back is covered with a flat painting in oil colors, following the outlines of the design—viz., flesh tints cover the face and hands; a simple scale of color forms the drapery and background, according to the tones desired. No detail is attempted; a certain simple color effect is thus obtained by the tints striking through the oiled paper. Such painting is not considered artistic, and the method is not to be recommended.



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STRINGTOWN ON THE PIKE, by John Uri Lloyd, has to do with the fortunes of a child called Susie, who grows up to womanhood shunned by the neighbors, who think she has the taint of negro blood in her veins. The finest and strongest character in the book is old Cupe, a faithful old colored man who brought up Susie and was devoted to her interests. He is finally instrumental in discovering the paternity of Susie. There are some wonderfully dramatic scenes running through the work, and the plot is cleverly conceived and carried out. (Dodd, Mead & Co., \$1.50.)

It would be hard to find more beautiful examples of the book-maker's art than in the Kinglake's "Eothen," the first of the Century Classics. A tasteful, well-balanced page, exquisite typography, a clear and faultless impression, and paper of the best quality, make up a whole that can not be surpassed in any point that makes a book a joy to book lovers.

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ONE of the most striking illustrations of the intimate relations existing between American railroads and all other commercial interests is set forth in the "Pan American Series" of postage stamps issued by the Postmaster-General, May 1, 1901. This series also demonstrates the commanding position of the New York Central and the fact that it is in touch with and an integral part of the commerce of the world. The Pan-American Series of postage stamps consists of six beautiful steel engravings printed in two colors producing the effect of a framed picture. Each of these stamps represents what is styled an "aid to commerce," and, curiously enough, and without any design on the part of those who planned the series, each subject is associated with the New York Central.

The stamps are as follows: The one-cent stamp represents "Fast Lake Navigation." Steamers of this character on each of the great lakes of America run in connection with the trains of the New York Central lines. The two-cent stamp is a picture of the New York's Central's "Empire State Express," from a photograph by A. P. Yates, of Syracuse, taken when the train was running sixty-four miles an hour—a very appropriate "aid to commerce." The four-cent stamp represents an automobile of the same style as those used in the New York Central Cab Service at Grand Central Station, New York. The five-cent stamp gives a beautiful picture of the steel arch bridge over the Niagara River at Niagara Falls. On one side of the Niagara River from Buffalo to Lake Ontario are the tracks of the New York Central, on the other side those of the Michigan Central; the latter, which is a New York Central Line, crosses the Niagara River and the new cantilever bridge between the arch bridge shown on the stamp, and the falls. The eight-cent stamp shows the locks at Sault Ste. Marie. It is through these locks that the New York Central steamers pass on their trips between Buffalo and Duluth. The ten-cent stamp gives an illustration of a modern ocean steamship. It is with steamships of this character on both the Atlantic and Pacific oceans that the New York Central Lines run in connection, and over which the New York Central tickets passengers to every country on the globe.

THE method described for giving the hard and smooth surface to the wooden mantel might be successfully applied to finishing the face of a fine hard-work palette. The smoothly planed surface of the wood is rubbed down with fine sandpaper before the shellac is applied. Many artists prefer the palette finished with oil instead of shellac, pure linseed oil being rubbed well into the wood after the surface has been made perfectly smooth with the sandpaper; the oil is rubbed in with the hand and allowed to dry well into the wood before setting the palette with color. The only objection to a shellacked surface is, that it is liable to become scratched in time with the palette knife, when cleaning off the paint.

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## The Art Amateur

### CORRESPONDENCE

A S.—(1) A "pochade" is a French term, meaning a hasty memorandum sketch from nature, made merely for the artist's own use. (2) Warm colors are those which have red, ochre or yellow in them. Cold colors are those in which blue or black predominates. Broken tones are the primary colors with gray in them.

In the design given in the supplement for this month (No. 2142) you will find the easiest kind of carving that can be done. The design, being merely outlined with a V-tool or hollow gouge, is an ideal one for things that are to be much handled, such as portfolios, salvers, tea trays, boxes, etc. The choicest woods for this work are holly, beech, oak, lime and pear. The article can be made up before it is decorated. It should be well finished, polished or varnished. The easiest way to do the work is to transfer the design and then carefully go over it with water-proof ink, keeping the lines firm and true. The design is to be executed almost entirely with lines and small hollows or grooves. Of course, now and then a larger space can be made to give a feeling of relief. The design now being well drawn, all that is to be done is to cut the lines away with the V-tool. All the larger places can be done with a hollow gouge, selecting those to fit the curve. The vein in the leaves must be very carefully cut with the parting tool. The lines can be filled in with water-proof ink of any color, or they may be stained with aniline dyes. This class of work is simply sketching, so to speak, and was very much used by the old Flemish and English carvers.

D. D.—(1) You will find the following a very good and cheap restorative for your furniture: Take of yellow beeswax one ounce, cut into small pieces and place in a quart bottle; add four ounces of spirits of turpentine, agitate until dissolved, then add eight ounces of naphtha; agitate again until the turpentine and wax are well incorporated with the naphtha. Apply with a linen rag made into a dauber. The final polish should be given with a silk rag. Care should be exercised in using this polish, as it is inflammable. (2) Walnut, oak or other dark woods are the best for fretwork. A light, closely grained wood, such as birch, stained grass green with transparent dye, looks very well. (3) Wood-carving tools may be ordered through Messrs. Hammacher, Schlemmer & Co., 209 Bowery, New York, who sell the S. J. Addis tools, which are liked by all classes of wood-carvers, professionals and amateurs. It is best to avoid the fancy tools sold in sets in boxes; they are usually of inferior make. For a beginning, a dozen assorted gouges, chisels, square and skew, a V-tool, pick, pattern-wheel, rasp, files half round and triangular, mallet, saw, plane, compasses, sandpaper, and glue will be found sufficient. (4) You will need a heavy working-bench.

I. H. R.—(1) Before applying the water-color to the paper it is proper to wash the whole surface over lightly with pure water. A fine sponge is sometimes used, though a large hair brush will serve the purpose. If a blue sky is to be painted, it is a good plan to add a tinge of yellow ochre to the pure water. This gives a warm undertone to the blue which is valuable. A wash of pale yellow may also be used as a preparation for painting foliage. Do not attempt to run the second wash over the paper until the first is dry.



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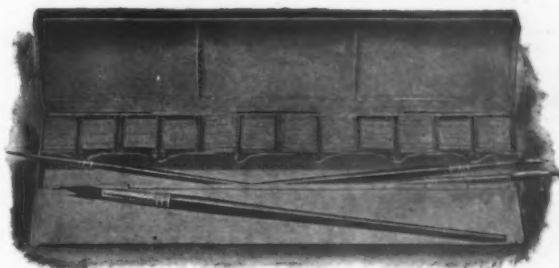
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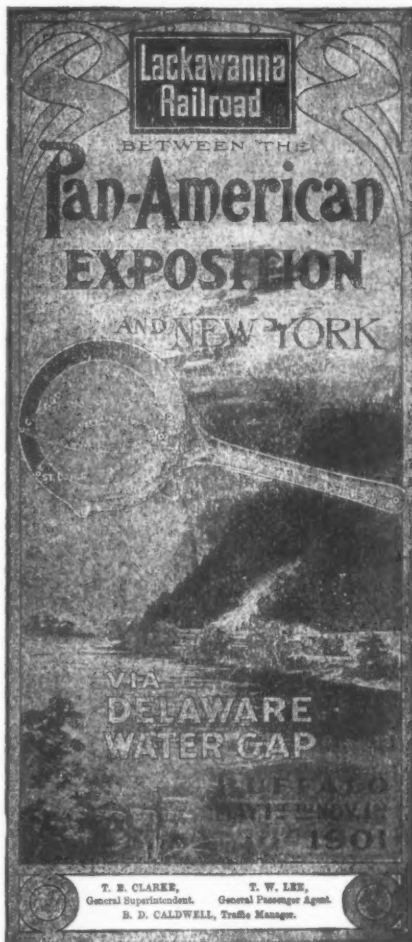
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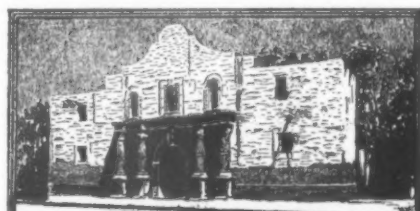
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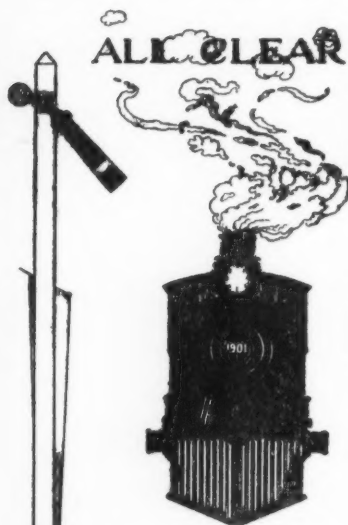
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